Benjamin Moore & Co.

DEALERS DESCRIPTIVE CATALOG

PAINTS
VARNISHES
MURESCO

DEALERS DESCRIPTIVE CATALOGUE

November 1938

Benjamin Moore & Co.

Paints, Varnishes and Muresco

New York Office
511 Canal Street

St. Louis Office and Factory
1630 South Second Street

Newark Factory
134 Lister Avenue

Carteret Office and Factory
350 Roosevelt Avenue

Chicago Office and Factory
401 North Green Street

Toronto Office and Factory
Mulock and Lloyd Avenues

Cleveland Office and Factory
4400 East 71st Street

Denver Office and Factory
2500 Walnut Street

Alachua Tung Oil Co.
Gainesville, Fla.

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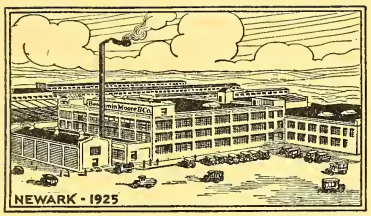
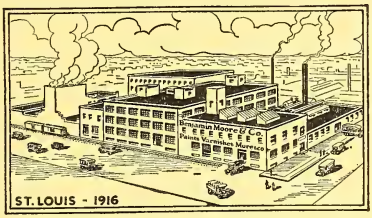
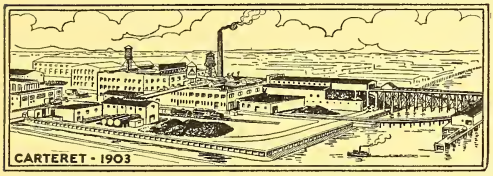
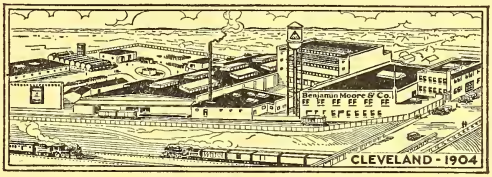
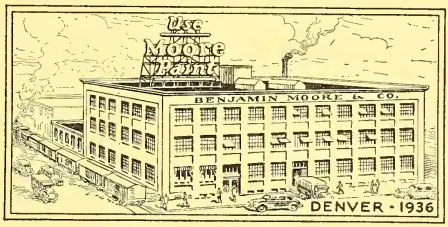










FIFTY-FIVE YEARS OF PROGRESS

From a single product manufactured in the original factory at Brooklyn, N. Y., in January, 1883, the Benjamin Moore & Co. line has developed into a comprehensive group of quality Paints, Varnishes and Wall Finishes covering practically every painting requirement. The location of these seven modern factories makes possible economical and expeditious delivery of orders and assures a continuity of service.

The growth of our organization we attribute largely to the loyalty of our many customers and their recognition of those principles which have guided our business for the past fifty-five years.

First—A fair deal for everyone.

Second—Equality of value given and received.

Third—A recognition of the value of truth in the representation of our products and the effort at all times to keep the standard of our goods up to the highest mark.

Lastly—The practice of economy and the exercise of intelligent industry with a spirit of integrity.

PREFACE

THE use of paint for preservation is an art as old as the ages. Ancient Egyptian and Roman Empires were accustomed to its use. Through the centuries it has come down to the present day, ever improving, expanding and playing a most important part in preserving much of the material wealth of nations and individuals.

Paint and varnish as commodities in some form find their markets in virtually every building, private and public. Disregarding any future building program the expansion in the building field during the past decade presents a market for maintenance materials such as has never been available heretofore.

To the efficient and progressive dealer or wholesaler this offers profitable opportunity. To successfully carry on and take advantage of the opportunities offered it is essential in the merchandising of paint today that the seller have a sound, practical knowledge of products, their application and the proper treatment for the surface to be painted.

Generally speaking each surface, new or old, unpainted or previously painted, presents a different problem. With unpainted surfaces, conditions which may adversely affect the satisfactory performance of paint may not be apparent. Moisture, abnormal porosity and many other factors, if not recognized and properly treated may spell trouble. With surfaces to be repainted, many times the old paint film was of improper or cheap and inferior materials, which were, at the time, purchased merely because the price was low. Paint, like the building it is used on, can only be as good as its foundation, and with paint, if there are faulty undercoats the succeeding coats, no matter how high in quality, are apt to fail. For these reasons, it is necessary to recognize adverse surface conditions and give proper recommendations to rectify old difficulties if the property owner is to be assured of complete satisfaction with the materials purchased.

Confidence by the buying public is the foundation upon which the reputable merchant builds his business. When the property owner buys paint he actually has in mind buying a certain finish that will protect and beautify his property or furnishings. Paint to him is only incidental to that accomplishment. For that reason it is necessary that the dealer know or tactfully find out, just what the purchaser has in mind, and then, with his practical knowledge, supply those materials that will best give the results desired. The dealer who patiently persists in doing this, will win the confidence of his community and his business will prosper accordingly.

The buying public prefers to spend its money in well stocked, neatly arranged and good appearing stores, that offer established brands of good quality at fair prices, within the reach of its pocketbook. We respectfully dedicate this handbook to our dealers with the hope that it may prove an aid in Merchandising—a most important consideration of the paint store.

The descriptions and recommendations covering our complete line of paint and varnish products will, if properly studied, prove helpful. In addition the merchandising supplement at the back of the book, offers suggestions in regard to store management and retail selling that have proven their worth in well established, independently owned, progressive stores.

BENJAMIN MOORE & CO.

EXTERIOR PAINTING

Paints used for exterior work come under five general divisions.

First—Linseed Oil Paints for Wood, Brick or Metal Surfaces.

Second—Exterior Finishes for Shingle or other Wood Surfaces.

Third—Exterior Flat Paint for Cement, Stucco or Brick.

Fourth—Porch Paint for Exterior Floors and Decks.

Fifth—Barn and Roof Paints.

In the first division Benjamin Moore & Co. manufacture the following products:

Moorwhite Primer.
Moorwhite Exterior Paint.
Moore's House Paint.
Moro-Pake.
Semi-Paste Paint.
Egyptian Paint.

Moorwhite Primer is mentioned first as it is a product which should be used as a primer or first coater under all the paints in the first division.

Moorwhite Exterior Paint, made in White only, is a modern type of paint differing from the standard lead and zinc paint which has been used for many years. It is intensely white in color, hides exceptionally well, and for exterior purposes where a white or tinted paint is required, will give exceptional service. Moorwhite used in conjunction with Moorwhite Primer gives what has proven to be, through many tests, the finest exterior paint job.

Moore's House Paint has been a standard paint of the same high quality for many years, made of carbonate of lead, pure white zinc and inert pigment, ground and mixed in pure linseed oil and turpentine. It is made in colors, White and Black and is generally accepted by the painter and house-owner as a convenient ready-for-use paint of the highest quality. It is intended for exterior use only. For interior use there are special paints made which will be referred to later.

In order to meet a demand for ready mixed paint in brilliant shades, certain special bright colors have been developed for trimming and decorating exterior surfaces. We manufacture two special products—Blind and Trellis Green made in four bright, permanent shades that will not fade or change color on exposure, and Moore's Decorative Colors which are manufactured in four shades, Bright Red, Orange, Brilliant Green and Royal Blue.

Moro-Pake is a modern semi-paste paint made in White only, developed for those painters who prefer to mix their own paints in accordance with their knowledge of surface conditions. It covers and spreads exceptionally well and may be tinted with Oil Colors where other than a white job is desired.

Semi-Paste Paint is similar in characteristics to Moore's House Paint. Made in White and colors for those localities where a heavy bodied paint, which can be thinned gallon for gallon with linseed oil, is preferred over a ready mixed paint.

Egyptian Paint is a ready mixed paint in White and colors for use where a lower priced product is desired. Whereas it is primarily intended for exterior use, it may be used for interior walls where the special interior paints are not available.

In the second division, Exterior Finishes for Shingle or other Wood Surfaces; Moore's Shingle Stain meets the requirements. This is a product which has proved satisfactory both as to price and durability for many years.

For a white finish on shingle houses, Falmouth White may be used. It dries to a dull, brilliant white, which produces the effect of painting in Colonial times with whitewash.

In the third division of Flat Paint for Cement, Stucco or Brick we recommend Moore's Stucco and Cement Paint. Where it is desired to have a gloss finish, any of the paints in the first group may be used, provided the surface is free from moisture and has been properly primed. Stucco and Cement Paint is the safest product that may be used on new or damp cement or concrete surfaces.

In the fourth division covering Paint for Porches, Boat Decks and Canvas Roof Decks, where a durable tough floor finish is required, Moore's Porch and Deck Paint should be

used. Concrete porches, steps or walks that are laid in contact with the earth cannot always be successfully painted. Where the concrete porch has an air space underneath and is dry, it may be painted with a first coat of Moore's Enamel Floor Paint and a finishing coat of Porch and Deck Paint. Enamel Floor Paint is resistant to alkali and the Porch and Deck Paint gives the weather resistance necessary for exterior exposure.

The fifth division covers Barn and Roof Paints. Generally, darker colors are used for these surfaces. We have developed our Barn and Roof Paints with this in mind. They are made with mineral pigments and wood preserving oils, which make a durable paint where light colors are not necessary. The following paints may be used for roofs, barns, silos and farm buildings.

Security Barn Paint Primer is recommended as a priming coat under the darker shades of Barn Paint.

Security Barn Paint is a medium priced and most popular paint for this purpose, and shows exceptional durability.

Metallic Barn Paint is made for sale where price is a prime consideration.

For roofs finished with tin, tar-paper, or other roofing material, we offer two products—Liquid Roof Coating and Plastic Roof Cement. The Liquid Coating is for new work and the Plastic Cement for patching roofs, gutters, etc. The Plastic Cement may be applied while the roof is wet and will prove a strong protective coating for many years.

GENERAL RULES FOR EXTERIOR PAINTING

It is never wise to paint in damp or foggy weather or when the temperature is below 50° Fahrenheit. Surfaces to be painted should be clean and dry, free from loose and scaling material, particularly grease or oil.

The most important part of any paint job is the primer. New or old painted wood surfaces must be primed with a product that will seal the porosity and adhere strongly to the surface, giving a uniform surface for second coating. Moorwhite Primer is especially recommended for this. Black iron should always be scraped free from rust and primed

with Red Lead. Galvanized iron, zinc, copper, or aluminum should be cleaned and primed with Galvanized Iron Primer. Priming coats should be allowed to dry thoroughly, the time depending upon the surface, the thickness of the paint film and the weather. Serious trouble may follow if this rule is not rigidly observed. After the priming any appropriate finishing paint may be used.

Spring, summer or fall are suitable times for painting. However, it is generally conceded that fall is probably the best time. In the fall there are long stretches of dry warm weather and the air is free from pollen and insects, which disfigure the paint.

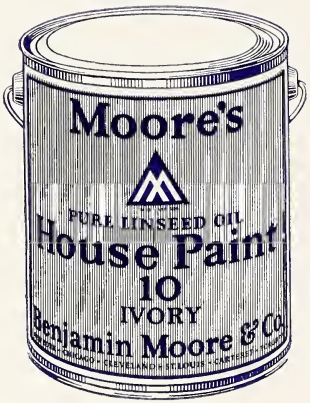
All paint should be thoroughly stirred before using and the pigment completely incorporated with the vehicle. Poorly stirred paint does not cover and will look streaky and non-uniform.

Dark colors such as Greens, Reds, Browns and Black contain too much oil for satisfactory priming work. With these colors it is especially important to use Moorwhite Primer tinted to an appropriate color, or to use a paint made on a white base thinned down with turpentine. Or, if these are not available, dark colors should be liberally thinned with turpentine and brushed out thin for the priming coat and allowed to dry hard before applying a second coat; otherwise, flatting and spotting may occur in the finish coat.

There is a big difference between a paint being dry and being thoroughly hard. In good drying weather no less than three days should be allowed for the drying and hardening of priming coats. If the weather becomes cold or damp during the drying period of the paint, additional time should be allowed before recoating.


MOORWHITE
PRIMER
For Exterior Use
Benjamin Moore & Co.


MOORWHITE
EXTERIOR PAINT
FOR PAINTER'S USE
Benjamin Moore & Co.

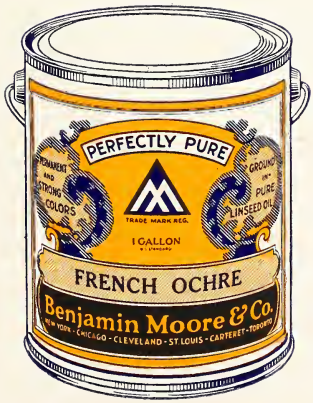

Moore's
PURE LINSEED OIL
House Paint
10
IVORY
Benjamin Moore & Co.


BLIND and TRELLIS
GREEN
GROUND IN PURE LINSEED OIL
LIGHT
READY FOR USE
Benjamin Moore & Co.
FACTORIES


MORO-PAKE
A SEMI-PASTE PAINT
for
Exterior or Interior Use
Benjamin Moore & Co
FACTORIES


DECORATIVE
COLORS
FOR OUTSIDE USE
Benjamin Moore & Co.

PLATE A



COLOR REPRODUCTIONS OF EXTERIOR PAINT CANS

ALWAYS A MOORE PRODUCT

EXTERIOR SURFACES

Houses, Barns, Garages, Etc.

SIDE WALLS

Wood—Also Trim and Blinds.

Moorwhite Primer (For use under any oil paint).
Moore's House Paint.
Moorwhite (White only).
Moro-Pake (Paste paint—White only).
Security Barn Paint Primer.
Security Barn Paint.
Metallic Barn Paint.
Falmouth White.
Decorative Colors.
Blind and Trellis Green.

Shingle.

Moore's Shingle Stain.
Falmouth White.
Moore's House Paint.

Brick.

Moorwhite Primer.
Moore's House Paint.
Moorwhite (White only.)
Stucco and Cement Paint (Flat finish — only product suitable for new brick).
Security Barn Paint Primer.
Security Barn Paint.

Cement and Stucco

Stucco and Cement Paint (Flat finish).

Exterior Natural Wood.

Spar Varnish.
Movar Varnish.

ROOFS

Tin.

Security Barn Paint
Graphite Paint (Black only).
Metallic Barn Paint.
Liquid Roof Coating.
Plastic Roof Cement.

Shingle.

Moore's Shingle Stain.
Moore's House Paint.

LEADERS AND GUTTERS

Galvanized Iron, Copper, Zinc, or Hard Lead.

First Coat—Galvanized Iron Primer.
Second Coat—Moore's House Paint.
Moorwhite.
Security Barn Paint.

MOORWHITE PRIMER

For Use Under Any Oil Paint

A product long needed in the painting industry. It is designed to provide an even, non-absorbent, priming coat over any paintable surface, preventing the absorption of the oil of the finishing coat and thereby assuring satisfaction.

New wood is not uniform in texture and the result is that the usual priming coat will be absorbed more in certain places than in others, developing weak spots in the film that will cause trouble later on. An old paint surface is also non-uniform. Usually there are places that are more severely chalked than others or the old paint has cracked or flaked off in certain places and these spots always cause a weakness in the finishing coat. Moorwhite Primer is so made that it will penetrate these spots but at the same time leave on the surface a continuous, non-absorbent film that will hold out succeeding coats uniformly. The result is that the job wears away evenly and when the time comes to repaint no difficulties are experienced.

Moorwhite Primer is a liquid paint. It should not be thinned or mixed with any other paint material except Tinting Colors. If desired it may be tinted with not more than a pint of the finishing paint, instead of tinting with Oil Color. Under normal circumstances Moorwhite Primer will dry in about five hours. It should, however, be given several days to harden thoroughly between coats, which is the best procedure with any exterior paint. It hides better than the usual paint thinned down for priming use and the film has greater adherence.

Spreading rate is approximately 700 square feet per gallon one coat, depending upon the roughness of the surface over which it is applied.

Made in White, Buff Tint and Gray Tint.

Filled in 5 gallon, 1 gallon and ¼ gallon containers.

SUGGESTIONS

Moorwhite Primer should be used as received without any addition of thinners. Where Moorwhite Primer is to be used as a priming coat for dark colors, the following suggestions are offered.

Gray Primer—use Gray Tint Moorwhite Primer, or mix one tube of Moore's Pure Lamp Black in Oil, in one gallon of White Moorwhite Primer. Should be used under Blues, Greens, Blacks or Grays.

Red Primer—made by mixing one tube of Moore's Venetian Red in Oil, in one gallon of White Moorwhite Primer. Should be used under Reds, Drabs or Browns.

Buff Primer—use Buff Tint Moorwhite Primer, or mix one tube of Moore's Medium Chrome Yellow in Oil, in one gallon of White Moorwhite Primer. Should be used under Yellows, Creams, Buffs, Ivorys or Tans.

MOORWHITE

A Heavy Bodied Oil Paint for Painters' Use on Exterior Wood, Brick, Metal, Etc.

Moorwhite is a departure from the lead and zinc type of paint and produces a paint job that sets a new standard for whiteness, hiding and durability.

All the knowledge of Benjamin Moore & Co.'s paint making experience has gone into the making of Moorwhite, a prepared paint for use on the finest residential work and other exterior surfaces, where the product used must equal in performance the highest type of workmanship. Its body is such that it requires 25% reduction with either linseed oil or turpentine, according to directions for use. This permits modification to conform to the requirements of the particular surface over which it is to be applied. It has hiding and covering qualities far exceeding those accepted as standard in an outside paint. It brushes easily and flows out to a smooth, full gloss, dense white coat with great durability. When dry it has an elastic film which will not check, crack, or flake off even after long service. When the time comes to repaint, Moorwhite will always present a smooth and continuous film that offers no problems to overcome in order to secure a successful repaint job.

Moorwhite will spread, when reduced with oil for a finishing coat, about 800 square feet per gallon over a properly prepared surface. It sets in about five hours, thus greatly reducing the danger of damage from sudden rain.

Moorwhite is manufactured in White only, but may be tinted with Pure Oil Colors to any desired shade, which will be clean and clear.

Filled in 5 gallon, 1 gallon and ¼ gallon containers.

SUGGESTIONS

For the first or priming coat, Moorwhite Primer is recommended.

Moorwhite should be thinned with either turpentine or linseed oil, according to the directions.

For finishing coat, Moorwhite generally should be thinned with 25% of pure linseed oil. Where mildew is prevalent, or any place where excessive dirt accumulation is to be expected, it is advisable to omit the linseed oil in the finishing coat.

On all new work, or where more than one coat of Moorwhite Exterior Paint is required, the intermediate coat must be thinned with at least one pint of turpentine or mineral spirits to the gallon.

When Moorwhite Exterior Paint is used for the priming coat, on new or previously painted surfaces, it must be thinned with at least one pint of turpentine or mineral spirits to the gallon.

MOORE'S HOUSE PAINT

A Pure Linseed Oil Prepared Paint for Exterior Use on Wood, Brick and Metal

Moore's House Paint is the highest type of ready-for-use paint, made with strictly pure carbonate of lead, high grade zinc oxide, reinforcing inert pigments, and permanent Tinting Colors, ground in pure linseed oil, mixed with turpentine and Japan Dryers. For exterior use, its covering, spreading properties, and wearing qualities, can be depended upon to give entire satisfaction when applied according to directions under proper conditions.

This paint dries hard with a gloss, yet possesses sufficient elasticity to prevent cracking, checking, or peeling; and its wearing qualities, both inland and at seashore, have proven satisfactory for many years

Brushes easily and spreads about 350 square feet per gallon, two coats.

Moore's House Paint is made in twenty-eight shades, also Outside White and Black.

Filled in 5 gallon, 1 gallon, ½ gallon, ¼ gallon, and 1 pint cans.

SUGGESTIONS

On new work the use of Moorwhite Primer is recommended for the priming coat.

If Moore's House Paint is used for priming on new wood, it should be thinned with one pint of turpentine to the gallon.

If more than two coats are required, the intermediate coat should be thinned with at least one pint of turpentine to the gallon.

The final coat of Moore's House Paint should be applied as received in the package.

When using the darker colors of Moore's House Paint, such as the Greens, Browns and Reds, we particularly recommend the use of Moorwhite Primer for the priming coat, shaded to a lighter shade of the selected color with Moore's Pure Oil Colors, or with some of the finishing paint; or one of the special priming shades of Moorwhite Primer, such as Gray Tint or Buff Tint. It is never advisable to add more than one pint of paint to a gallon of Moorwhite Primer for shading. If the dark colors of Moore's House Paint are used for priming, they must be reduced with at least one pint of turpentine to the gallon. This coat should be thoroughly brushed out to facilitate drying, as a heavy priming coat or one not thoroughly hardened is likely to cause flatting of the final coat.

BLIND AND TRELLIS GREEN

A Non-Fading Trimming Green for Use on Blinds, Building Trim, Benches, Doors, Trellises, Etc.

A permanent and lasting exterior green manufactured in four beautiful, non-fading, distinctive and artistic shades, meeting the popular demand for this type of paint.

Blind and Trellis Green hides exceedingly well, brushes easily and dries to a high gloss finish. On new work or old painted surfaces, a priming coat of Moorwhite Primer shaded to a light green is essential. Where the surface to be painted is in good condition, one coat of Blind and Trellis Green is usually sufficient. The colors will not fade and may be depended upon to hold their character during the life of the paint. Will cover approximately 800 square feet per gallon one coat.

Made in four colors, Light, Medium, Dark and Verdant Green.

Filled in 1 gallon, ¼ gallon and 1 pint cans.

SUGGESTIONS

Due to the fact that Blind and Trellis Green covers so well, it seems as though only one coat is necessary, and there is a strong temptation to use only one coat of this material. This, however, is not advisable as on old painted surfaces that are in poor condition, a one coat job will not give satisfaction. We recommend the application of two coats under these conditions. If Blind and Trellis Green is used for the first coat it should be thinned with one pint of turpentine or mineral spirits to the gallon of paint. We recommend, however, the use of Moorwhite Primer, which has been tinted with not more than a pint of the Blind and Trellis Green used for the finish coat.

DECORATIVE COLORS

Bright Colors for Exterior Work

The recent vogue for bright colors has extended to exterior surfaces. Window sash, blinds, and trim of houses, beach pavilions, garden furniture, refreshment stands, are now painted in gay bright colors.

To meet the demand for bright colors that are non-fading and durable we offer Decorative Colors. These paints are made to the same high standard of quality which has characterized Moore's House Paint for years. They dry with a durable gloss, work easily and hide most surfaces in one coat.

Average spreading capacity 800 square feet per gallon, one coat.

Made in four colors, Bright Red, Orange, Royal Blue and Brilliant Green

Filled in 1 gallon, ½ gallon, ¼ gallon and 1 pint cans.

SUGGESTIONS

Decorative Colors are intended primarily for a finishing coat and should be used as received in the package. Where surfaces to be painted are in poor condition, two coats should be applied. The first coat should be thinned with one pint of turpentine or mineral spirits to the gallon. We recommend, however, the use of Moorwhite Primer which has been tinted with not more than a pint of the Decorative Color used for the finish coat.

MORO-PAKE

A Semi-Paste Paint for Exterior and Interior Use

Moro-Pake is a modern type semi-paste paint for inside or outside work, which must be reduced with raw linseed oil, turpentine and drier, according to directions on the package. The paste weighs twenty and one-half pounds net a gallon, and with the addition of the specified thinners gives two gallons or more of ready-for-use paint suitable for priming or finishing coats.

Moro-Pake is made especially for painters who prefer to mix their own material. It can be manipulated in body and oil content to answer the requirements of special surface or climatic conditions.

It is manufactured of exceptionally durable and good covering pigments ground in a treated oil vehicle. This fact prevents undue oil absorption even where porosity is prevalent, and assures good two-coat work.

Moro-Pake on weathering leaves a surface well conditioned for repainting.

Moro-Pake can be tinted with Pure Oil Colors to obtain any desired tint. Made in White only.

Filled in 5 gallon, 1 gallon, ½ gallon and ¼ gallon cans.

SUGGESTION

Caution—The use of boiled linseed oil for thinning Moro-Pake should be avoided, as it is liable to create an unsatisfactory finish.

EGYPTIAN MIXED PAINT

A good lower priced ready mixed paint made to meet the demand for an exterior paint of this character. It has been extensively sold for many years to meet price competition and on this basis has proven satisfactory to both consumer and merchant. Made of standard pigments, ground and mixed with paint oils that have proven long wearing and durable.

Spreads approximately 600 square feet per gallon one coat.

Made in White and colors.

Filled in 1 gallon, ½ gallon, ¼ gallon, 1 pint and ½ pint cans.

SHINGLE STAIN

A Preservative Liquid Stain for Wood Shingles, Clapboard and Exterior Woodwork

Moore's Shingle Stain is composed of the best wood preservative oils and creosote, tinted with pure coloring pigment. The colors are beautiful, rich and permanent, producing soft artistic effects, which preserve as well as beautify the wood. Penetrates the fibres of the wood and does not form an impervious film over the top of the shingles. Shingles always become wet on the under side and if a paint film is formed on top this moisture cannot dry out and the shingles will warp and cup, and eventually rot underneath. This action is prevented by the use of Shingle Stain which permits the dampness to dry out from the face of the shingle so that the shingles lie flat and do not rot underneath. Owing to the fact that this is essentially a penetrating stain, successful results cannot be achieved if applied on a non-porous roof. Particular care should be taken that the shingles are neither damp nor frosted when applying Shingle Stain.

Permanent Green Shingle Stain is tinted with Chromium Oxide instead of the usual Chrome Green. This pigment is permanent and fast to light and the same permanence cannot be achieved in any other color.

Shingle Stain will spread about 150 square feet per gallon for one brush coat, or 100 square feet per gallon for two brush coats. One thousand shingles will require about 2½ gallons applied by dipping. If the first coat is dipped and a brush coat applied after the shingles are laid, three gallons will be required, per thousand shingles. Sufficient Shingle Stain to finish the job should always be mixed in

one container before starting the job in order to assure a uniform color throughout.

Made in thirteen durable colors and Black.

Filled in 5 gallon, 1 gallon cans; also in barrels.

SUGGESTION

When applying Shingle Stain, if more than one container is used, it is recommended that the contents be thoroughly intermixed before applying, to insure uniformity of color.

FALMOUTH WHITE

A Flat White Artistic Exterior Paint

A flat white coating for use on shingles, brick, stucco, stone, or rough lumber, to produce the effect obtained in Colonial times with whitewash. It is, however, an oil paint which will not wash or rub off. The oil binder resists the penetration of water and preserves the surface.

Falmouth White dries with a smooth, uniform, non-gloss finish. It hides well and will not change color on exposure.

Spreads approximately 600 square feet per gallon, one coat.

Filled in 1 gallon cans only.

STUCCO AND CEMENT PAINT

An Exterior or Interior Oil Product for Use on Cement, Stucco, Plaster, or Concrete Walls

Stucco and Cement Paint is a scientific and practical paint manufactured for the decoration and preservation of concrete, cement, stucco or plaster surfaces, both interior and exterior. It may be successfully used on new work or damp surfaces without blistering, if properly applied. It dries quickly with a dull finish and will prevent the disintegration and cracking of cement or stucco by waterproofing the surface and preventing the entrance of frost.

Stucco and Cement Paint is proof against the alkaline action of cement, which destroys ordinary paint. Surfaces painted with it may be recoated year after year without showing the objectionable peeling and flaking generally observed on this type of work.

This paint hides exceedingly well, brushes easily, and may be applied with either a brush or spraying machine.

It will cover approximately 500 square feet to the gallon one coat, depending upon the type of surface. It is very important to follow the directions exactly for various types of surfaces. It is not for use on floors.

Made in White and eight colors. The White may be tinted with Oil Colors, but this should be avoided, whenever possible, by using the prepared tints, as the excessive use of Oil Colors introduces linseed oil, which is not alkali resistant.

Filled in 5 gallon and 1 gallon cans in White and all eight shades. White, only, is filled in ¼ gallon cans.

SUGGESTIONS

On old stucco or cement surfaces, whether painted or unpainted, prime with Moorwhite Primer.

Do not attempt to make dark shades from White Stucco and Cement Paint, as the introduction of too much Oil Colors may cause flashing.

In making tints from White, the minimum amount of Oil Colors should be used.

Whenever possible, standard shades should be employed.

SEMI-PASTE PAINT

Made in White and colors for exterior use.

This is a heavy semi-paste made with a high grade combination of pigments, ground in pure linseed oil.

For priming work it may be thinned gallon for gallon with raw linseed oil; finishing coats slightly less. It may be manipulated to suit the requirements of the work to be done.

It is made to meet the demands of those localities where good semi-paste paint in colors as well as White is required. It produces a high grade exterior paint very economical in cost per gallon.

A gallon of this paste when properly reduced will spread 700 square feet, two coats

Made in White and twelve colors.

Colors filled in 1 gallon and ¼ gallon cans. White in 1 gallon, ½ gallon, and ¼ gallon cans.

PORCH AND DECK PAINT

A Processed Linseed Oil Paint for Use on Weather-Exposed Porches and Decks

This product withstands wear and tear of heavy walking and outside exposure. Dries with a full, durable gloss, which may be washed and scrubbed. Especially suited for the painting of steps, porch floors, wood or canvas decks of porches or boats. It is not recommended for the side surfaces of houses. Brushes easily, has exceptional covering properties and will not spot white with water. When used on exterior surfaces, Porch and Deck Paint dries in approximately twelve hours; if used for interior floors it will dry much slower. On interior surfaces, Moore's Enamel Floor Paint is more desirable due to its faster drying.

Spreads 400 square feet per gallon two coats.

Made in eight serviceable shades.

Filled in 5 gallon, 1 gallon, ½ gallon, ¼ gallon and 1 pint cans.

SECURITY BARN PAINT PRIMER

Moore's Security Barn Paint Primer is made to meet the demand for a reasonably priced primer, which will make the painting of barns, stables, fences, silos, etc. a more dependable operation. Its use prevents many paint failures caused by poor priming coats on surfaces that are porous or of varying suction. Security Barn Paint Primer presents a smooth, uniformly sealed surface, upon which succeeding coats of paint may be applied without danger of flatting or spotting due to unequal suction. It is especially recommended for the priming or first coating of cypress, redwood, red cedar, and

the various pines, as well as previously painted surfaces. It is made in Red only and should be applied without the addition of thinners or any other paint material. It covers approximately 600 square feet of surface, depending upon the porosity and condition of the surface to which it is applied.

SECURITY BARN PAINT

An exterior oil paint for use on barns, stables, roofs, fences, silos, etc.

For years this paint has given satisfaction; the ever increasing demand, proving that satisfactory covering properties, ease of application, and durability, are combined in this paint at a reasonable price.

Dries overnight. Spreading capacity 400 square feet per gallon one coat on wood, or 500 square feet per gallon one coat on metal surfaces.

Made in four colors.

Filled in 5 gallon buckets, 1 gallon and ¼ gallon cans.

METALLIC BARN PAINT

An exceedingly tough paint, which may be depended upon to give satisfactory protection to metal roofs, wooden buildings, ironwork, fences, sheds, etc., where price is a consideration.

Dries overnight, spreads 400 square feet per gallon one coat on wood and 500 square feet per gallon one coat on metal.

Made in three colors.

Filled in 5 gallon, 1 gallon and ¼ gallon cans.

MOORE'S LIQUID ROOF COATING

An efficient and economical roof coating used extensively for roof repairs. Sets slowly, always elastic and absolutely waterproof.

Made in two grades, A Black having asphaltum base, and B Black having a coal tar base.

To either of these liquids is added a high grade asbestos

fibre which helps to bridge over or fill small cracks or holes and produces a tough adhesive waterproof coating which is extremely durable. These coatings will not dry out, become brittle, or crack.

Also made in Red and Green at a slight advance in cost. Used for finishing or repairing paper, metal or shingle roofs.

Filled in 1 and 5 gallon cans, 30 gallon and 55 gallon steel drums.

MOORE'S PLASTIC ROOF CEMENT

Heavier than Moore's Liquid Roof Coating. For filling in cracks, seams, crevices and holes in roofs, gutters, flashings, silos, tanks and walls.

Made in Black, Green or Red in either A or B grades.

Filled in 1 pound, 5 pound and 10 pound cans, 50 pound, 300 pound and 550 pound steel drums.

PURE GRAPHITE PAINT

For Structural Steel and Ironwork

A prepared paint composed of pure amorphous graphite ground in absolutely pure linseed oil and thinned with the necessary dryers and thinners. It is elastic, has good body, and will prevent rust on all types of iron or steel surfaces.

Spreads 800 square feet per gallon on structural steel one coat.

Made in Black only.

Filled in 1 gallon and ¼ gallon cans.

It is also made in paste form, which is filled in 1 gallon cans.

No. 1 GRAPHITE

This product is a durable graphite paint made to meet the demand for a dependable and moderately priced product for use on structural iron, sheet metal, etc.

Spreads 800 square feet per gallon one coat.

Made in Black only.

Filled in 1 gallon and ¼ gallon cans.

GALVANIZED IRON PRIMER

For Aluminum, Copper, Galvanized Iron, Etc.

It makes a perfect undercoating to which subsequent coats of paint will adhere, preventing peeling or scaling, which are prevalent conditions when ordinary oil paints are applied directly to these surfaces. It is dependable on interior or exterior surfaces and dries hard in twelve hours. In order to obtain most satisfactory results, succeeding coats of paint should be applied within a few days after the first coat is dry.

Covering capacity 600 square feet per gallon one coat.

Made in Red and Gray.

Filled in 5 gallon, 1 gallon and ¼ gallon cans.

RED LEAD PRESERVATIVE

Primer and Rust Preventive

This is a ready-for-use combination of pure red lead and linseed oil combined with inert pigment, which makes a paint that does not tend to settle or harden in the package, as much as pure red lead in ready mixed form.

Red lead has been accepted as the best primer and rust preventive on iron and structural steel work.

Covers 900 square feet per gallon one coat.

Filled in 1 gallon cans.

VACO RED LEAD

An easy working, durable, ready-for-use, red lead primer, made with a prepared oil, for structural steel, sheet metal, railings, etc. It is especially suited for spot painting of rusted areas where an inexpensive rust preventive is required.

Covering capacity 600 square feet per gallon one coat.

Filled in 1 gallon, ½ gallon, ¼ gallon, 1 pint and ½ pint cans.

MOORE'S METALLIC

Paste or Ready Mixed Exterior Structural Paint

A high grade of iron oxide, commonly called Metallic Brown, ground in pure linseed oil to a paste form, or thinned as a ready-for-use liquid paint.

Iron oxide and linseed oil makes a most enduring paint and for years has been used as a standard protective coating for roofs, barns, or iron and steel structural work.

Ready mixed form will spread about 700 square feet per gallon one coat.

Made in one color only—Red.

Filled in 1 gallon and ¼ gallon cans.

EXTERIOR FLAT BLACK

A durable, ready-for-use, black paint, which gives a beautiful dull finish on exterior iron grill work, gates, railings, lamps, etc. Will not turn white in the weather. Will not rub off, covers perfectly in one coat.

Rust spots should be wire brushed and primed with red lead before painting.

Spreads about 600 square feet per gallon one coat on metal surfaces.

Filled in 1 gallon and ¼ gallon cans.

WEATHERPROOF ALUMINUM PAINT

For Interior or Exterior Use

Put up in double-compartment cans to preserve the "leafing qualities" of the Aluminum and assure a brilliant finish. The cans contain the proper amounts of Paste Aluminum and Vehicle to yield when mixed a solid covering, easy working, brilliant, waterproof paint that produces a weatherproof finish in one coat. The paste form of Aluminum has certain definite advantages over the powder, in that it is more economical to use as it does not scatter and is easier to mix.

Paste Aluminum when thinned and applied gives a smooth well covered polished finish far superior to that secured by mixing dry Aluminum Bronze Powder with vehicle.

Suitable for either interior or exterior use on wood, metal, brick, or any paintable surface. When used on hot surfaces half the liquid should be replaced with mineral spirits.

Spreading rate 700 square feet per gallon one coat on metal. Sets dust-free in a few hours and dries overnight.

Filled in 1 gallon, ¼ gallon, 1 pint and ½ pint cans.

ALL PURPOSE ALUMINUM PAINT

This is a more reasonably priced Aluminum Paint for use on interior or exterior wood or metal; put up in double compartment cans. It will give satisfactory service in those places where the highest grade Aluminum Paint is not required.

Spreading rate 500 square feet per gallon, one coat, on metal.

Sets dust-free in a few hours and dries overnight.

Filled in 1 gallon and ¼ gallon cans.

No. 80 ALUMINUM LIQUID

A special liquid for mixing with Aluminum Bronze or Aluminum in paste form. When mixed with one and a half pounds of Aluminum Powder it makes a durable, solid covering, brilliant paint job for either exterior or interior use.

Spreads about 700 square feet per gallon one coat on metal surfaces.

Filled in 1 gallon and 5 gallon cans and drums.

SAFETY ZONE PAINT
For Traffic Marking

A rapid drying ready-for-use zone marking paint which can be applied easily to any type of street pavement, cement, asphalt, brick or surfaced roadway.

It dries in twenty minutes to a flat finish which covers solidly in one coat. This paint has a high visibility and will not pick up with traffic. May be applied by hand or machine and can be used for interior or exterior markings in garages, service stations, etc. Suitable for painting airplane markers, on tar or asphalt roofs.

Made in White, Yellow and Red.

Filled in 1 gallon cans.

SCREEN ENAMEL

Wire Mesh Preservation

A ready-for-use product for preserving and renewing the appearance of door and window screens. It dries with a high gloss which does not clog the mesh.

This enamel is intended primarily for use on the metal of the screen, but may also be used on wood. However, we recommend the use of Moore's House Paint which is made for exterior woodwork, for use on the wooden frames of screens.

Moore's Screen Enamel dries overnight. One quart of this enamel is usually sufficient to finish the screens of a small size house.

Made in Medium Green, Black and Clear.

Filled in 1 gallon, ½ gallon, ¼ gallon, 1 pint and ½ pint cans.

IMPERVO ENAMEL

Exterior-Interior Quick Drying High Gloss Enamel

This quick drying, high gloss enamel is manufactured for use on both exterior and interior surfaces. Dries in four hours to a high gloss finish, which will withstand severe outdoor exposure, as well as frequent washing on interior surfaces. Dries dust-free in a short time with a tough film which is alkali-proof and sunfast. Will not chip, crack, or craze.

Recommended for enamelling of automobiles, boats, store fronts, bicycles, machines, lawn furniture of metal or wood; on interior surfaces where a high gloss, durable finish is required, such as furniture, walls of bathrooms, kitchens, dadoes, floors, etc.

Spreads about 600 square feet per gallon one coat.

Made in fifteen colors, Black and White.

Filled in 1 gallon, ½ gallon, ¼ gallon, 1 pint, ½ pint and ¼ pint cans.

BLACK AUTOMOBILE ENAMEL

Quick Drying

A durable exterior black enamel for refinishing fenders and metal parts of automobiles and other surfaces where a quick drying, smooth, high gloss finish is required. This finish is permanent, will not crack or craze with heat if properly applied. Dries in four hours to a surface which will withstand frequent washing, and will not spot with rain or mud. It is unaffected by grease or oil.

Filled in 1 gallon, ¼ gallon, 1 pint and ½ pint cans.

AUTO TOP DRESSING

An elastic, black, liquid finish for use on roofs of vehicles. This material is a very durable coating that will withstand the heat of the sun and maintain a weather-proof film on automobile tops. It dries quickly and will not crack.

Filled in 1 gallon, ¼ gallon, 1 pint and ½ pint cans.

WAGON AND IMPLEMENT ENAMEL

This enamel paint is particularly adapted for use on trucks, tractors and farm implements, where an easy working, quick drying and serviceable finish is desired. It is suitable for use on ironwork, as well as wood, and can be used for numerous jobs calling for a gloss finish which require bright and permanent colors. Covers in one coat. Will prevent rust and decay of expensive agricultural machines.

Made in six colors and Black.

Filled in 1 gallon, ¼ gallon, 1 pint and ½ pint cans.

YACHT PAINT

A high grade gloss product intended for use on the finest pleasure craft. It retains its original color and leaves an ideal surface for repainting.

The White is made to chalk readily so that it may be scrubbed clean easily and repainted every season without building up a thick film of paint that will crack and flake off. It maintains a good finish throughout its life and keeps the craft always looking shipshape.

Sets up in ten hours and dries overnight. Spreads about 700 square feet per gallon one coat.

Made in Gloss White, Green and Black.

Filled in 1 gallon and ¼ gallon cans.

MARINE PAINTS

These paints are made for general exterior use on shipboard and will give satisfactory service for the work intended.

Covering capacity 350 square feet per gallon two coats.

Made in three colors, Black, Green and White.

Filled in 1 gallon cans in both paste and liquid form.

COLORS IN OIL

This line comprises specially chosen colors of the highest quality, selected for their strength, tone and permanency, ground in pure linseed oil to a fluid consistency. These colors are especially recommended to the Master Painter as the finest obtainable in the market.

Colors in Oil are used principally for tinting purposes so we make these colors with the greatest possible strength. Comparatively large quantities may be used, therefore, without unbalancing the formula of the paint in which they are used.

Such colors as Turkey Red and Dutch Pink, because of their transparency, are never used for tinting but are used for glazing purposes. Ultramarine Blue, Prussian Blue, Cobalt Blue, Rose Pink, Rose Lake, Raw and Burnt Sienna are also used to a large extent for glazing work. Van Dyke Brown is used almost entirely for graining. Other colors used for graining are the Siennas and Umbers. It is well to keep in mind the difference between the use of Ultramarine Blue and Prussian Blue when used for tinting. Prussian Blue is much stronger than Ultramarine but it is not so resistant to alkali, as found in cement, plaster or concrete surfaces. Paints used in contact with such surfaces will become badly discolored if they contain Prussian Blue, whereas paints tinted with Ultramarine will be unaffected.

Strong colors used principally for tinting:

Lamp Black, Raw and Burnt Umber, Raw and Burnt Sienna, Indian Red, Permanent Vermilion, Prussian Blue, Cobalt Blue, Ultramarine Blue, Chrome Yellow, French Ochre, Chrome Green.

Transparent colors principally used for glazing and graining:

Turkey Red, Dutch Pink, Rose Lake, Rose Pink.

The following colors are used either for tinting or glazing:

Umbers, Siennas, Van Dyke Brown, Ultramarine Blue,

The following colors are used largely to make solid covering paints and not for tinting:

Drop Black, Venetian Red, American Vermilion, Brick Red, Empire Green.

Filled in one gallon, ¼ gallon and ½ pint cans.

SUGGESTION

Because of their fluid condition these colors mix more readily than the old type paste colors.

PURE OIL COLORS IN TUBES

Same high quality as those sold in cans, put up in uniform tubes for convenience and economy.

Lamp Black	Rose Lake
Raw Umber	Chrome Green, L.
Burnt Umber	Chrome Green, M.
Raw Sienna	Chrome Green, D.
Burnt Sienna	Chrome Yellow, L.
Van Dyke Brown	Chrome Yellow, M.
French Ochre	Chrome Yellow, D.
Turkey Red	Prussian Blue
Permanent Vermilion	Ultramarine Blue
Venetian Red	Cobalt Blue

Flake White

Packed in Cartons containing 6 tubes

ESSEX BRONZE GREEN

Very Dark Bronze Greens for Trim Work

Selected colors ground in pure linseed oil to a paste form. Thinned for use by those painters who desire to prepare their own paint for exterior painting of blinds, fences, trim, etc.

To be thinned with linseed oil, turpentine and drier according to the finish desired.

Made in four shades.

Filled in 1 gallon and ¼ gallon cans.

BULLETIN COLORS

For Sign Painters

These colors are especially ground for the Sign Painter. They are brilliant, permanent, solid covering pigments, ground in special oil, which set quickly and dry with a gloss. They will not run or sag and will cut in with a sharp edge. As they set quickly, sudden rains will not cause them to run.

Made in three shades, Black, Blue and non-bleeding Red.

Filled in ¼ gallon and ½ pint cans.

GENERAL INFORMATION ON PAINTING

INTERIOR SURFACES

The painting of interior surfaces calls for a wide selection of products and the treatment of the particular surface should be carefully considered to achieve the desired finish. The following charts set forth our recommendations briefly and clearly.

INTERIOR WOOD SURFACES (EXCEPT FLOORS) NEW WORK

Flat Finish	Gloss Finish	Eggshell Finish	Clear Finish
1st coat Moore's Primer Sealer.	**1st coat** Moore's Primer Sealer.	**1st coat** Moore's Primer Sealer.	**1st coat** Varnish, as selected, thinned with turpentine.
2nd coat Sani-Flat or Dulopake with 1 pint linseed oil added per gallon.	**2nd coat** Sani-Flat or Dulopake with 1 pint linseed oil added per gallon; or Enamel Underbody mixed half and half with material to be used for finishing coat.	**2nd coat** Sani-Flat or Dulopake with 1 pint linseed oil added per gallon.	**2nd coat** Varnish, as selected.
3rd coat Sani-Flat or Dulopake.	**3rd coat** Utilac Enamel or Interior Gloss.	**3rd coat** Dulamel.	**3rd coat** Varnish, as selected.

It is absolutely necessary that proper thinning for all undercoats be followed according to the directions on each package. For repaint work, omit the first coat directions as given above.

NEW WOOD TRIM AND FLOORS

Directions for Staining and Varnishing

1st coat

Oil Wood Stain, of selected color, for soft-grained wood.
Paste Wood Filler, of selected color, for hard open-grained wood.

2nd coat

Varnish, as selected.

3rd coat

Varnish, as selected.

(If a gloss finish is not desired, Dri-Dul may be applied as a finish coat).

UNPAINTED PLASTER SURFACES

Calsomine Finish	Flat Finish	Gloss Finish	Eggshell Finish
1st coat Impervo Surfacer.	**1st coat** Moore's Primer Sealer.	**1st coat** Moore's Primer Sealer.	**1st coat** Moore's Primer Sealer.
2nd coat Muresco or Calsom Finish.	**2nd coat** Sani-Flat or Dulopake with 1 pint linseed oil added per gallon.	**2nd coat** Sani-Flat or Dulopake with 1 pint linseed oil added per gallon.	**2nd coat** Sani-Flat or Dulopake with 1 pint linseed oil added per gallon.
	3rd coat Sani-Flat or Dulopake.	**3rd coat** Interior Gloss or Utilac Enamel.	**3rd coat** Dulamel.

Follow directions on can for proper thinning of undercoats. On previously painted surfaces where only two coats are to be applied, disregard first coat specifications. When Impervo Surfacer and Muresco are used for flat finish on new plaster, only one coat of Muresco is necessary for finishing the work. Muresco covers and hides in one coat. When refinishing a calsomined surface with Muresco or Calsom Finish, the old calsomine must be washed off. If the old size is not in good condition, the surface should be resized.

INTERIOR CONCRETE SURFACES

Floors

Inside concrete floors should be painted with two coats of Moore's Enamel Floor Paint or Moore's Concrete Floor

Paint. The first coat should be thinned with one pint of turpentine to the gallon of Floor Paint. Concrete floors laid directly on the ground with no air space underneath, often present difficulty because of moisture seeping through and saponifying the paint film. Concrete floors of this nature, subject to such a condition, should not be painted.

INDUSTRIAL WALLS AND CEILINGS

Of Wood, Brick, Hollow Tile, Plaster or Cement

Flat Finish	Gloss Finish	Eggshell Finish
1st coat	**1st coat**	**1st coat**
Bemolite First Coater or Moore's Primer Sealer.	Bemolite First Coater or Moore's Primer Sealer.	Bemolite First Coater or Moore's Primer Sealer.
2nd coat*	**2nd coat***	**2nd coat***
Bemolite Flat, Sani-Flat or Dulopake with 1 pint linseed oil added per gallon.	Bemolite Flat, Sani-Flat or Dulopake with 1 pint linseed oil added per gallon.	Bemolite Flat, Sani-Flat or Dulopake with 1 pint linseed oil added per gallon.
3rd coat	**3rd coat**	**3rd coat**
Bemolite Flat, Sani-Flat or Dulopake.	Bemolite Gloss, Interior Gloss, or Utilac Enamel.	Dulamel.

(*) Bemolite First Coater may be used also for the 2nd coat instead of Bemolite Flat and Oil.

For two coat work, omit the second coat directions as given above.

New Loosely Pressed Fibre Board or Insulating Board

Flat Finish	Gloss Finish	Eggshell Finish
1st coat	**1st coat**	**1st coat**
Fill-Coat	Fill-Coat	Fill-Coat
2nd coat	**2nd coat**	**2nd coat**
Sani-Flat or Dulopake with 1 pint linseed oil added per gallon.	Sani-Flat or Dulopake with 1 pint linseed oil added per gallon.	Sani-Flat or Dulopake with 1 pint linseed oil added per gallon.
3rd coat	**3rd coat**	**3rd coat**
Sani-Flat or Dulopake.	Utilac Enamel or Interior Gloss.	Dulamel.

For new wallboard such as beaver board, upson board, sheetrock, etc., follow directions for Unpainted Plaster Surfaces.

New Wood Floors

Paint

1st Coat

Enamel Floor Paint thinned with turpentine.

2nd Coat

Enamel Floor Paint

Varnish

Open-Grained Wood

1st coat
Paste Wood Filler.

2nd coat
Floor Varnish.

3rd coat
Floor Varnish.

1st coat
Penetrating Floor Finish mixed with Paste Wood Filler.

2nd coat
Penetrating Floor Finish as received.

Varnish

Close-Grained Wood

1st coat
Varnish thinned with turpentine.

2nd coat
Floor Varnish.

3rd coat
Floor Varnish.

1st coat
Penetrating Floor Finish as received.

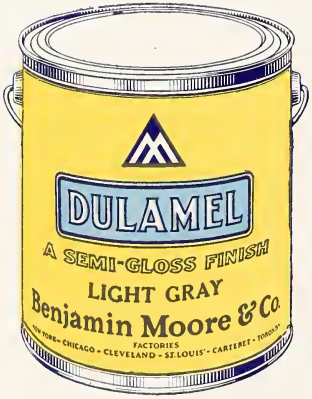
2nd coat
Penetrating Floor Finish as received.


Moore's
Impervo
Surfacer
Benjamin Moore & Co.
NEW YORK - CHICAGO - CLEVELAND - ST. LOUIS - CARTERET - TORONTO


A SANITARY
SANI-FLAT
FLAT OIL PAINT
PURE WHITE
Benjamin Moore & Co.
FACTORIES
NEW YORK - CHICAGO - CLEVELAND - ST. LOUIS - CARTERET - TORONTO


Moore's
Primer Sealer
for
Interior Use
WHITE
Benjamin Moore & Co.
NEW YORK - CHICAGO - CLEVELAND ST. LOUIS - CARTERET - DENVER - TORONTO


Dulopake
AN OIL PAINT for INTERIOR USE
Dries with a DULL FINISH
WHITE
Benjamin Moore & Co.
FACTORIES
NEW YORK - CHICAGO - CLEVELAND - ST. LOUIS - CARTERET - DENVER - TORONTO


DULAMEL
A SEMI-GLOSS FINISH
LIGHT GRAY
Benjamin Moore & Co.
FACTORIES
NEW YORK - CHICAGO - CLEVELAND - ST. LOUIS - CARTERET - TORONTO

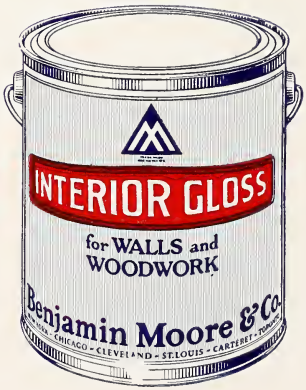
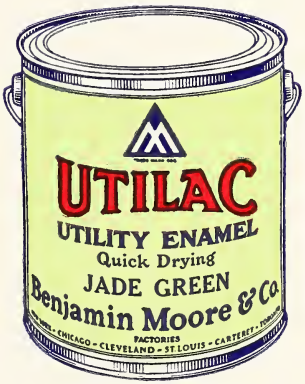
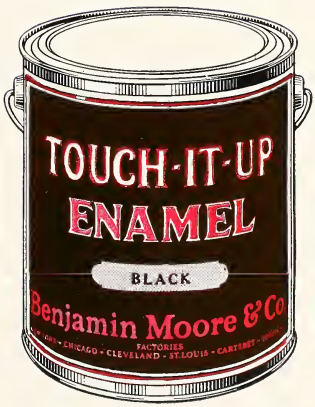

INTERIOR GLOSS
for WALLS and
WOODWORK
Benjamin Moore & Co.
NEW YORK - CHICAGO - CLEVELAND - ST. LOUIS - CARTERET - TORONTO

PLATE B





COLOR REPRODUCTIONS OF INTERIOR PAINT CANS

Always A Moore Product

INTERIOR SURFACES

Homes, Office Buildings, Churches

CEILINGS

Moore's Primer Sealer (Pigmented)
Impervo Surfacer (Transparent Primer)
Muresco (Hot Water Paint)
Calsom Finish (Cold Water Paint)
Sani-Flat (Dead flat—washable)
Paqua (Water Paste Paint)
Bemolite (Flat or Gloss)
Dulopake (Sheen finish—washable)
Thermical Enamel (Heat and chemical resistant)
Utilac (Quick Drying Enamel)
Mooramel High Gloss Enamel (Solid covering — overnight dry)

SIDE WALLS

Plaster

Moore's Primer Sealer (Pigmented)
Impervo Surfacer (Transparent Primer)
Muresco (Hot Water Paint)
Calsom Finish (Cold Water Paint)
Sani-Flat (Flat Oil Paint)
Paqua (Water Paste Paint).
Dulopake (Sheen Finish)
Dulamel (Semi-Gloss)
Mooramel High Gloss Enamel (Solid covering — overnight dry)
Colonial Enamel (Long oil zinc enamel)
Interior Gloss (Enamel Paint)
Dado Paints (Colors of Moore's Enamel Floor Paint)
Thermical Enamel (Heat and chemical resistant)

Wallboards

Moore's Primer Sealer (Pigmented)
Impervo Surfacer (Transparent Primer)
Sani-Flat (Dead flat—washable)
Paqua (Water Paste Paint)
Dulopake (Sheen finish)
Muresco (Hot Water Paint)
Calsom Finish (Cold Water Paint)
Dulamel (Semi-Gloss)
Interior Gloss (Enamel Paint)
Utilac (Quick Drying Enamel)
Fill-Coat (For porous wallboards)

Wood

Sani-Flat (Dead flat—washable)
Interior Gloss (Enamel Paint)
Mooramel High Gloss Enamel (Solid covering — overnight dry)
Dulopake (Sheen finish)
Dulamel (Semi-Gloss)
Bemolite (Flat or Gloss)
Impervo Varnishes
Utilac (Quick Drying Enamel)
Colonial Enamel (Long oil zinc enamel)

TRIM

Wood

Oil Wood Stain (For new soft woods)
Utilac Varnish Stain (Primarily intended for refinishing old work, but may be applied on new wood, or as a finish over Oil Wood Stain)
Sani-Flat (Dead flat—washable)
Dulopake (Sheen finish)
Dulamel (Semi-Gloss)
Colonial Enamel (Long oil zinc enamel)
Bemolite (Flat or Gloss)
Floor & Trim Varnish
Dri-Dul (Rubbed Finish)
Utilac (Quick Drying Enamel)
Interior Gloss (Enamel Paint)
Mooramel High Gloss Enamel (Solid covering—overnight dry)

Metal

Enamel Floor Paint
Utilac Enamel
Interior Gloss (Enamel Paint)
Impervo Enamel (High gloss quick drying)

FLOORS

Enamel Floor Paint (Quick drying)
Utilac Varnish Stain (Primarily intended for refinishing old work, but may be applied on new wood or as a finish over Oil Wood Stain)
Utilac (Quick Drying Enamel)
Concrete Floor Paint (Quick drying)
Floor & Trim Varnish
4T5 Floor & Trim Varnish
Linoleum Varnish (New linoleum should be allowed to wear some months before varnishing; and all linoleum must be thoroughly cleaned before varnishing)

IMPERVO SURFACER

A Transparent Alkali-Proof Primer For Sizing New Plastered Surfaces, Wallboard, Etc.

An oil size coat used alone, or in combination with Sani-Flat, or other flat paint, to stop suction of new plaster walls. It prevents alkali from injuring subsequent coats of Sani-Flat, Muresco, or other wall coatings. Does not contain any rosin, glue, or other injurious ingredients, which are liable to cause defects in finishing coats, such as alligatoring, peeling, cracking or saponification. Works easily under the brush, is economical and dependable and may be used on the finest class of work.

Spreading capacity 700 square feet per gallon one coat.

Filled in 5 gallon, 1 gallon, ½ gallon and ¼ gallon cans.

SUGGESTIONS

Impervo Surfacer is the ideal material upon which to apply Muresco and other wall finishes.

On old plastered walls that have stood some time without painting, we recommend Moore's Primer Sealer in preference to Impervo Surfacer.

MOORE'S PRIMER SEALER

For Priming and Sizing in One Operation

A combination of white pigments and oil size, which overcomes the difficulties met by painters in decorating new interior plaster walls and woodwork.

It resists the destructive action of dampness, lime and alkaline salts; seals the pores preventing suction; gives a uniform surface to which subsequent coats of paint will adhere and produce a smooth perfect finish. Because of its pigment content, it serves as a covering coat of paint.

Moore's Primer Sealer is especially recommended for interior use on new plaster, wallboard, brick, cement or sand finish surfaces. It works easily, spreads and levels out, adhering firmly to all surfaces.

The difficulties experienced in painting walls that are fire checked, patched, or have hair cracks, are overcome by the use of Moore's Primer Sealer. It dries with a finish that assures the painter of an even non-porous priming coat.

Moore's Primer Sealer should be used in accordance with directions on can.

Covering capacity 800 square feet per gallon one coat on smooth surfaces.

Moore's Primer Sealer is made in White only, but may be tinted if desired with Pure Oil Colors.

Filled in 5 gallon, 1 gallon, ½ gallon and ¼ gallon cans.

SUGGESTIONS

For general use Moore's Primer Sealer should be thinned with approximately one pint of turpentine to the gallon.

On porous brick, hollow tile, or rough concrete, Moore's Primer Sealer should be applied as received.

SANI-FLAT

The Ideal, Washable, Flat Oil Paint For All Interior Decorations on Ceilings, Walls and Woodwork

Sani-Flat, as the name implies, is a sanitary paint, which dries with a beautiful flat finish, having the washable and durable properties of an oil paint. It is ready for use, flows freely, sets slowly, so that large surfaces may be readily covered without showing laps or brush marks. When stippled it produces a perfect "Orange Peel" effect.

Sani-Flat is recommended for interior painting and decorating of rough and smooth plastered walls, ceilings, woodwork, metal surfaces and wallboard, and for all interior work where a beautiful, flat, washable finish is required. It lends itself particularly to the artistic decoration of the walls and ceilings of residences, churches, office buildings, schools, lodges, hotels, theatres, etc.

Sani-Flat is most economical as to both labor and material necessary in producing a perfect job, and due to

the fact that it can be washed with soap and water, the original attractiveness of the surface can be maintained.

When two-coat work on new plastered walls is necessary, Moore's Primer Sealer or a mixture of equal parts of Sani-Flat and Impervo Surfacer as a priming coat, and Sani-Flat as a finishing coat, make a satisfactory job. Sani-Flat presents a perfect surface for glazing or Tiffany effects and is recommended as an undercoat for enamel paints on large wall surfaces.

Sani-Flat spreads 500 square feet per gallon one coat.

Made in White and twenty colors.

Filled in 5 gallon, 1 gallon, ½ gallon, ¼ gallon and pint cans; also, on special order, in barrels and ½ barrels.

SUGGESTIONS

On old painted surfaces and new wood add one pint of linseed oil to the gallon of Sani-Flat for the first coat.

Sani-Flat is of heavy body and may be thinned when used with a large brush on wall surfaces.

DULOPAKE

For Interior Walls, Woodwork, Etc.

This is a heavy bodied high grade painters' flat which dries with a decided sheen or slight lustre as compared with the flat finish obtained with Sani-Flat.

Dulopake is recommended for maintenance painting where frequent one coat finishing work is required. Because of its high oil content, Dulopake does not build up a brittle film and does not develop spots due to uneven absorption. It works exceedingly well under the brush and has great hiding properties. Must be thinned for use according to directions on can for various types of surfaces.

Average spreading and covering capacity is 500 square feet per gallon one coat.

Made in White and six attractive colors.

Filled in 5 gallon, 1 gallon, and ¼ gallon cans.

SUGGESTIONS

For thinning, one to two pints of turpentine or mineral spirits to the gallon of Dulopake is sufficient.

Where Dulopake is used for three coat work, the second coat should be Dulopake thinned with one pint of pure linseed oil to the gallon.

NUWITE

Paste White for Interior Use

A white flat oil paint in paste form, suitable for the painter or decorator who desires to purchase paste flat white to reduce with turpentine and prepare his own interior flat paint. This product has been used extensively by manufacturers of silk screen process reproductions, also for other types of industrial use.

Made in White only, but may be tinted.

Filled in 1 gallon and 5 gallon cans.

PAQUA WATER PASTE PAINT

Paqua Water Paste is a paint product containing no glue or casein. It has definite advantages over both water and oil paints for certain uses, however, it has natural limitations and does not have the durability of oil paints. Paqua hides completely in one coat and dries in about one hour to a smooth flat finish free from brush marks. The film is adherent, well bound and will not rub off. It is sufficiently porous to permit the surface to breathe, so it may be used on new plaster walls.

If the surface is uniform in porosity Paqua does not require a size coat on new plaster, brick or concrete walls. Paqua has a high light reflection factor and does not yellow with age. This makes its use most desirable in factories, warehouses, lofts, etc.

Paqua may be washed after it has dried for a week or more. After 24 hours, it is hard enough to allow sponging off of accidental dirt or finger marks. Paqua may be re-

coated without difficulty; however, as is true of all flat paint work, after the application, over a period of years of several coats, it is advisable to apply an oil size that will soak into the film and bind the previous coats together.

Filled in 1 gallon and ¼ gallon cans.

GLAZING LIQUID

For Interior Decoration

A transparent blending liquid for use with Oil Colors to produce glazed or Tiffany effects upon Sani-Flat or other paints. It sets slowly and allows the decorator to work leisurely. Colors may be wiped clean for highlights or blended out imperceptably. Dries overnight with a dull finish. May be overglazed without softening the underglaze. Careful washing with soap and water will not affect the surface.
product.

Moore's Glazing Liquid dries out water-white.

Painters who have had trouble with mixtures of their own sagging, spreading, and drying with a sticky film that collects and shows all manner of dirt, will welcome this

For a perfect foundation for glazing, we strongly recommend Sani-Flat stippled. Apply as received in container or with a small amount of enamel added.

Filled in 1 gallon, ½ gallon, ¼ gallon and ½ pint cans.

BEMOLITE

Mill Paints

Bemolite Paints are especially prepared for finishing the interior walls and woodwork of mills and factories. They combine great light-reflecting qualities and unusual hiding powers with enduring whiteness and exceptional serviceability. They will not discolor with age and will stand repeated washings with soap and water without injury.

Bemolite contains no lead or any other poisonous material. It will not chip, crack or peel, and after many years of service will present an excellent surface for repainting.

Bemolite sets slowly, works easily, flows evenly, and can be applied with a four or five-inch brush without showing brush marks or laps. Can also be sprayed.

It hides remarkably well. So dense is its opacity that two coats will perfectly cover a dark surface with a solid pure white finish. A previously painted surface of light color, provided it is not badly soiled, can be satisfactorily covered with one coat.

There are three products made under the Bemolite label, Gloss, Flat and First Coater.

Bemolite Gloss is a finish of the highest light-reflecting power. Its surface is smooth and hard and will not gather dust.

Bemolite Flat has a dull restful finish which reflects light, completely diffusing it. From the standpoint of the lighting engineer it is the most efficient type of paint for use in a factory interior.

Bemolite First Coater is made especially for use as an undercoating. It avoids the necessity of the addition of linseed oil to Flat Bemolite, which addition is necessary if this latter product is used as an underbody.

Spreading capacity, 400 to 500 square feet per gallon one coat on new wood or unpainted walls; 500 to 600 square feet per gallon one coat on a primed or previously painted surface.

Bemolite Gloss is filled in 5 gallon, 1 gallon and ¼ gallon cans.

Bemolite Flat is filled in 5 gallon, 1 gallon and ¼ gallon cans.

Bemolite First Coater is filled in 5 and 1 gallon cans.

SUGGESTIONS

Bemolite First Coater, as received, is recommended as an undercoat. If Bemolite Flat is used for this purpose, it should be thinned with one pint of linseed oil to the gallon.

If Bemolite is too heavy for application as a finishing coat, turpentine should be used for thinning—do not use linseed oil or varnish.

DULAMEL

A Semi-Gloss Finish
For Use on Bathrooms, Walls and Ceilings of Kitchens, Hallways, Etc.

Dulamel is a semi-gloss finish oil paint for the finishing of interior walls and woodwork. Works easily, dries overnight, and is permanent in color and degree of gloss, which, while lacking the objectionable reflective glare of a high gloss finish, still retains desirable cleansing qualities, so it may be washed and rewashed without injury. It is essential that directions for application as given on the can be followed.

Spreading capacity 500 square feet per gallon one coat.

Dulamel is manufactured in pure White and eight practical and attractive tints.

Filled in 5 gallon, 1 gallon, ½ gallon, ¼ gallon and pint cans.

SUGGESTIONS

Dulamel should be undercoated with a mixture of Impervo Surfacer and Sani-Flat, or Moore's Primer Sealer. Second coat of Sani-Flat with linseed oil.

PAINTERS GLOSS ENAMEL

For Interior Use

This product is made especially for painters' use and is recommended for dwelling and apartment house work, where an enamel of medium quality is required. It is an easy working good covering white enamel, which dries hard overnight with a high gloss. It will not run or sag and flows to a smooth even film.

Covers 500 square feet per gallon one coat.

Made in White only.

Filled in 1 gallon, ½ gallon and ¼ gallon cans.

MOORE'S INTERIOR GLOSS

For Walls and Woodwork

For many years it was the practice to sell outside linseed oil house paint for inside gloss wall work. Such products were not entirely suited to interior work for several reasons. They dried too slowly and with an unsatisfactory gloss for inside work. The white and light tints discolored with age and the finish was not smooth. In fact the real advantage was ease of brushing.

Moore's Interior Gloss was developed for interior wall work and trim. It works with the ease of an oil paint and dries with the gloss of an enamel. Interior Gloss dries hard overnight and is made in the soft pastel shades in demand today for interior decoration, Interior Gloss should be used as a finish coat over a priming coat of flat paint. However, two coats of Interior Gloss can be applied, one over the other, with satisfactory results if required.

It can be applied on plaster, cement, wood, wallboard, or metal, when these surfaces have been properly primed. Kitchen fumes or bathroom steam will not affect its finish and it is a most satisfactory material where a gloss finish is desired. Dries overnight.

Spreading capacity 500 square feet per gallon one coat.

Made in White and ten colors.

Filled in 5 gallon, 1 gallon, ½ gallon, ¼ gallon, 1 pint and ½ pint cans.

UTILAC ENAMEL

The Perfect Quick Drying Finish

Utilac was the first practical quick drying enamel, suitable for use on all types of interior surfaces. It dries in about four hours, so that two coats can be applied in one working day. Utilac Enamel is especially suited for painting chairs, tables, toys, etc., by the amateur.

Quick drying enamel, while essentially intended for interior use, may in the bright and darker shades be used for lawn furniture, automobiles, store fronts, where the surface is usually repainted yearly. When used for exterior purposes, a finishing coat of Utilac Varnish will add greatly to the durability.

Its working qualities resemble a high grade enamel paint, in that it flows and levels to a smooth, hard, glossy surface, spreading and covering well. It may be used on large plaster surfaces, wallboard, trim, interior woodwork, etc. The Master Painter finds that it can be spread with a standard four inch wall brush, covering large stretches without showing laps or brush marks. It wears well on floors, both wood and concrete, and covers remarkably.

Utilac may be applied with a regular paint or varnish brush and when thinning is necessary, turpentine should be used. Does not harden in the package.

Spreads about 600 square feet per gallon one coat.

Made in eighteen standard colors also Black and White, any of which may be intermixed giving a great variety of shades. It is also made in Gold, Aluminum, Flat Black and Flat White.

The eighteen standard colors, Black and White and also Flat Black are filled in 1 gallon, ½ gallon, ¼ gallon, 1 pint, ½ pint and ¼ pint cans. Flat White is filled in ¼ gallon, 1 pint and ½ pint cans. Gold and Aluminum are filled in 2 oz., 4 oz., 8 oz., 16 oz. and 32 oz. cans.

MOORAMEL HIGH GLOSS ENAMEL

For Interior Woodwork and Walls

A new type of enamel which is made with a better hiding pigment than is found in the usual zinc oxide enamel. The vehicle is a processed oil, which gives the easy working, perfect leveling qualities, that have always been found in the highest types of enamels. The pigment and

oil are so proportioned that it hides completely in one coat over any light color, and although it flows freely under the brush, it will not sag or run, even when applied with a large brush on panels or mouldings.

It sets quickly and dries overnight to a full enamel gloss, which will not yellow with age. It will not check, crack, or chip off from the undercoats. These properties make it particularly desirable under modern conditions, where the time and expense of building up an enamel surface of four or five coats is prohibitive.

Spreading capacity 600 square feet per gallon one coat.

Made in White only, but may be tinted to light shades with Pure Oil Colors.

Filled in 5 gallon, 1 gallon, ½ gallon, ¼ gallon, 1 pint and ½ pint cans.

WHITE ENAMEL UNDERBODY

An enamel undercoating combining the necessary qualities for perfect workmanship. It covers solidly, flowing and leveling to a hard, smooth, non-absorbing finish, which holds out the full gloss of succeeding coats of enamel. It sands easily to a smooth surface; does not pull away from sharp corners; it adheres strongly to the surface and reduces the tendency of certain types of enamel to chip off. May be enamelled overnight.

Covering capacity 500 square feet per gallon one coat.

May be tinted with Pure Oil Colors.

Filled in 1 gallon, ½ gallon, ¼ gallon, 1 pint and ½ pint cans.

COLORED ENAMEL UNDERBODY

Made in Cream, Gray and Red as a primer for colored enamels. Used to build up a smooth, non-porous, opaque surface upon which to apply enamels such as Utilac or Impervo Enamel. It is recommended for use when enamelling old surfaces which are in bad shape or of a decidedly different

color than the finished job. Dries to a flat finish.

Filled in ¼ gallon, 1 pint and ½ pint cans.

COLONIAL ENAMEL

A Perfect Flowing Enamel

A high type of enamel made for interior or exterior use. It is a long oil product made of pure white zinc in combination with specially treated oil, properly aged, to secure complete incorporation of vehicle and pigment. Colonial Enamel is made to satisfy the demand of the interior decorator who desires the highest type of work and where rapid drying is not essential.

Brushes freely, sets slowly, flowing and leveling to a porcelain-like finish. Colonial Enamel dries dust-free in about twelve hours and hardens in three days.

Covering capacity 600 square feet per gallon one coat.

Colonial Enamel is made in White only. Two types of finish are available, High Gloss and Eggshell.

Filled in 1 gallon, ½ gallon, ¼ gallon, 1 pint, ½ pint and ¼ pint cans.

THERMICAL ENAMEL

For High Temperatures, Corrosive Vapors, Steam, Etc.

Heat and chemical resistant; will withstand excessive moisture such as free steam, the high degree of heat and vapors often produced in mills, dye houses, rendering plants, turkish baths, etc., without discoloration, peeling or mildewing, which often occurs when mill paints are used under adverse conditions. Especially recommended for hot pipes, radiators, boiler insulation, where a durable white is desired. Dries in a few hours.

Covering capacity 600 square feet per gallon one coat.

Made in White only, but may be tinted with small amounts of Pure Oil Colors.

Filled in 1 gallon and ¼ gallon cans.

WHITE DAMAR ENAMEL

For Interior Use

A quick drying, high gloss enamel, made of the highest grade white pigments and Damar Varnish. It will not yellow, chip, or crack, and is not affected by heat, steam, etc. It is especially adapted for all interior decoration and may be rubbed if desired. Dries quickly.

Spreads approximately 600 square feet per gallon one coat.

Filled in 1 gallon, ½ gallon, ¼ gallon, 1 pint, ½ pint and ¼ pint cans.

GROUND COLOR

Flat Yellow or Mahogany

A ready mixed flat paint intended for use as a foundation or priming coat. Discolored or imperfect surfaces which are to be refinished, require proper preparation before the application of subsequent coats of Utilac Varnish Stain, etc. Dark colored painted floors, furniture or woodwork, which have become worn or marred, may be renewed and lightened in color by the use of Ground Color and the proper application of a Varnish Stain. Will not crack, chip, or peel. Flat Yellow should be used under Light and Dark Oak; Mahogany Ground should be used under Mahogany and Walnut. It may be sanded without gumming.

Ground Color dries in five hours. Spreads 600 square feet per gallon one coat.

Filled in 1 gallon, ½ gallon, ¼ gallon, 1 pint and ½ pint cans.

UTILAC VARNISH STAIN

Quick Drying Varnish Stain

This product is a quick drying color varnish, suitable for use on all kinds of interior woodwork, (staining and varnishing in one operation), and can be depended upon to give beautiful results.

Dries with a lustre that is extremely durable and one which will not scratch, mar white or turn white under water. Brushes easily and levels out perfectly, producing a durable, washable surface.

As a floor finish, Utilac Varnish Stain will give complete satisfaction and will resist much wear and frequent washings.

Applied over Ground Color, which has been grained, beautiful natural wood effects may be reproduced.

Will spread 750 square feet per gallon one coat.

Made in six standard colors, also Ground Color. All Utilac Varnish Stain colors can be intermixed to secure different tone effects.

Filled in 1 gallon, ¼ gallon, 1 pint, ½ pint and ¼ pint cans.

MOORE'S ENAMEL FLOOR PAINT

A Rapid Drying, Interior Enamel Paint For Use on Wood and Concrete Floors

This product is made expressly for the finishing of interior floors, both wood and concrete, stairs, wainscoting, and woodwork, requiring a rapid drying, durable, gloss enamel finish. It covers well, works easily and will withstand heavy wear, also washing with soap and water; is not affected by grease or oil. It is very tough and elastic and is without doubt, a most durable and satisfactory floor enamel.

New concrete or cement floors should be given plenty of time for thorough drying before the application of any paint. If a surface of this kind is painted before it is thoroughly dry, the moisture and alkali will attack any paint and cause it to wash off.

Dries in six hours under normal conditions. Spreading capacity 350 square feet per gallon, two coats.

Made in ten colors.

Filled in 5 gallon, 1 gallon, ½ gallon, ¼ gallon and 1 pint cans.

CONCRETE FLOOR PAINT

A Durable Oil Proof Paint

For Use on Concrete, Cement Floors, Dadoes, Ironwork, Etc.

This paint is made expressly for application on interior concrete or cement floors. Spreads easily, hardens and dries quickly, with a gloss which is not affected by mineral oil, gasoline, or washing. It prevents dusting of concrete floors and withstands heavy wear.

Dries under normal conditions in six hours. Spreading capacity 600 square feet per gallon one coat.

New concrete or cement floors should be given plenty of time for thorough drying before the application of any paint. If a surface of this kind is painted before it is thoroughly dry, the moisture and alkali will attack any paint and cause it to wash off.

CAUTION: This paint is compounded of paint materials most resistant to the injurious action of cement, but if applied on a cement or concrete floor laid directly on the ground where moisture is apt to slowly seep through, it may cause softening of the paint.

Made in six practical floor colors.

Filled in 5 gallon, 1 gallon, ½ gallon and ¼ gallon cans.

CONCRETE TRANSPARENT COATING

A Primer for Cement or Brick, Etc.

A clear liquid treated oil primer, made primarily to prevent dusting of concrete floors. May be used on interior plaster walls, concrete or cement surfaces to prevent subsequent coats of paint from being affected by alkali in the walls. It will slightly darken the surface to which applied, but will prevent dusting or disintegration of the surface. Dries in about six hours but should be allowed to harden overnight before recoating.

Spreading capacity 600 square feet per gallon one coat.

Filled in 5 gallon, 1 gallon and ¼ gallon cans.

OIL WOOD STAIN

A practical and easily applied stain, used to duplicate the natural colors of the hard woods, such as oak, walnut, mahogany, etc., on new or untreated soft woods. It will not raise the grain of the wood and may be varnished, shellacked or waxed. It is suitable for wood trim or floors.

Oil Wood Stain should dry overnight before applying finishing coat of varnish.

Spreads about 500 square feet per gallon one coat.

Made in seven colors.

Filled in 1 gallon, ¼ gallon, 1 pint and ½ pint cans.

FILL-COAT

Fill-Coat fills the pores of fibrous wallboard used for insulating and sheathing, drying to a hard non-absorbing surface. This product holds the fibres so that a satisfactory paint job may be obtained without using the excessive quantity of paint which would be necessary without its use. It dries overnight sufficiently hard for sanding, if necessary. May be also used satisfactorily on open-grained woods as a Wood Filler.

Filled in 5 gallon and 1 gallon cans.

MOORE'S LIQUID FILLER

Moore's Liquid Filler is a high grade pigment liquid filler to be used on close-grained woods before varnishing. It dries overnight sufficiently hard to permit of easy sanding. It should not, however, be used on open-grained wood floors, as Paste Wood Filler is recommended for this type of work. Should be allowed to dry overnight before varnishing.

Average spreading and covering capacity 600 square feet per gallon one coat.

Filled in 1 gallon, ½ gallon, ¼ gallon, 1 pint and ½ pint cans.

PASTE WOOD FILLER

Moore's Paste Wood Filler is intended for use on new, open-grained wood, such as oak, mahogany, chestnut, etc. It fills the pores of the surface preparatory to varnishing. Does not harden in the can, is of uniform consistency and will break up easily with turpentine. Should be thinned to the consistency of a heavy cream, then brushed on with the grain of the wood. After setting, wipe off across the grain with clean excelsior or burlap. Allow to dry overnight before varnishing.

Made in four shades.

Filled in 1 gallon, ¼ gallon and ½ pint cans.

CRACK AND CREVICE FILLER

An elastic paste material for use in filling cracks, small holes, crevices and seams in old and new woodwork and floors. Will not shrink or dry up and gives a smooth surface over which to apply paint or varnish. Applied with a putty knife or palm of the hand.

Filled in ¼ gallon and ½ pint cans.

MOORE'S CAULKING COMPOUND

Moore's Caulking Compound is specified by architects for use in the joints and openings around doors, window frames, walls, vents and chimneys. It does not shrink, remains elastic and adheres to wood, metal, stone, brick or other building materials, and permanently seals and insulates. Also used as a glazing cement for bedding glass in steel or wood sash, greenhouses, skylights, etc. May be applied with a knife or gun.

Made in colors.

Filled in 1 pound, 5 pound and 10 pound cans, 25 pound, 50 pound, 100 pound, 300 pound and 550 pound drums.

GRAINING COMPOUND

Used to produce the effect of natural wood grain on painted surfaces. Apply over Ground Color with a soft brush and while still wet grain with a Graining Tool. Fin-

ish is obtained by the use of a coat of Utilac Varnish Stain of desired shade.

Graining Compound will grain approximately 200 square feet per quart.

Filled in ¼ gallon cans, 1 pint and ½ pint jars.

PREPARED GRAINING COLORS

Colors ground in pure linseed oil to a paste form, selected for their brilliance and fire, for use by the Master Painter. Pigments are chosen which accurately imitate the natural tone of standard hard woods, when used over ground color.

Made in five shades.

Filled in ¼ gallon and ½ pint cans.

INTERIOR FLAT BLACK

A durable product for interior use, producing a dull flat black finish on wood or metal. Brushes easily, dries quickly, will not rub off, and covers solidly with one coat. Made particularly for picture frames, mouldings, interior ornamental ironwork, electric fixtures, lamps, etc.

Covering capacity 500 square feet per gallon, one coat.

Filled in 1 gallon and ¼ gallon cans.

FIRE APPARATUS RED PAINT

A brilliant, permanent, red paint, suitable for the painting of fire hydrants, alarm boxes, fire pails, conduits, extinguishers and exit notices. Can be used for interior or exterior painting. Dries quickly with a high durable gloss.

Filled in 1 gallon and ¼ gallon cans.

TOUCH-IT-UP ENAMEL

Touch-It-Up Black Enamel is a durable, quick drying product with exceptional hiding, easy brushing and perfect flowing qualities. Made to fill the requirements for repair work on damaged finishes and because of its fast and hard dry, permits the article to be put into service quickly. This material dries dust-free in a few hours and hard overnight.

producing a high gloss, durable finish, that will withstand outdoor exposure. Is recommended for use on all types of surfaces, either metal or wood.

Covering capacity 600 square feet per gallon one coat.

Made in Black only.

Filed in 1 gallon, ½ gallon, ¼ gallon, 1 pint, ½ pint and ¼ pint cans.

STOVE PIPE ENAMEL

A dense black, quick drying enamel, imparting a high gloss finish to stove pipes, grates, and iron surfaces subjected to heat. Prevents rusting. May be applied while the surface is warm, but should be allowed to dry overnight before the surface is heated again in order to prevent excessive smoke or unpleasant odor. Flows out smoothly without showing brush marks. Dries in four hours.

Spreads 800 square feet per gallon one coat.

Filled in 1 gallon, ½ gallon, ¼ gallon, 1 pint, ½ pint and ¼ pint cans.

BLACKBOARD COATING

A dull finish paint manufactured especially for finishing or renewing blackboard surfaces. It produces a perfect surface for writing and easy erasing. Dries uniformly and is an inexpensive material for renewing old blackboards.

Spreading rate about 500 square feet per gallon one coat.

Filled in 1 gallon, ¼ gallon, 1 pint and ½ pint cans.


TO OPEN CUT UNDER WIRE SEAL.
TING
HITE
MURESCO
USE MURESCO ONLY
FOR WALL AND CEILING DECORATION
SUPERIOR TO KALSOMINE OR ANY OTHER
WALL FINISH
PATENTED DEC 13th 1892
MANUFACTURED ONLY BY
Benjamin Moore & Co.
NEW YORK CLEVELAND CANTERET
CHICAGO ST. LOUIS TORONTO
25 LBS. NET WEIGHT
TINTING
WHITE
Genuine Mure
Always carrie
Trade Mark.


25 Lbs. Net Weight
BUILDING WHITE
A COLD WATER PRODUCT
A MODERN ECONOMICAL DURABLE AND SANITARY
INTERIOR FINISH
FOR MILL-FACTORY-WAREHOUSE
WALLS & CEILINGS
MANUFACTURED BY
Benjamin Moore & Co.
BUILDING WHITE
BUILDING WHITE


TO OPEN CUT UNDER WIRE SEAL
WHITE
CALSOM FINISH
A COLD WATER PRODUCT
For Walls and Ceilings
Economical - Durable - Sanitary
MANUFACTURED BY
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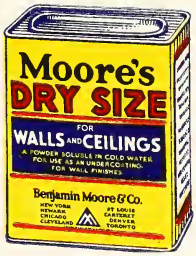
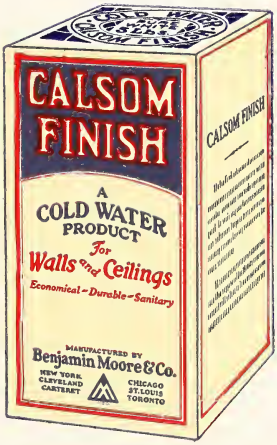
NEW YORK CLEVELAND CANTERET
CHICAGO ST. LOUIS TORONTO
25 LBS. NET WEIGHT
WHITE

PLATE D





COLOR REPRODUCTIONS OF WALL FINISH PACKAGES

MURESCO

Muresco is a dry powder, composed of the best imported Whiting, highest grade of Hide Glue and Tinting Colors. It is prepared for use by adding Muresco to boiling water. The use of hot water glue gives greater spreading qualities, binds the finish more permanently, presenting a surface that will not crack, chip or peel and will not rub off. Muresco will not injure brushes.

Muresco is simple to prepare, easy to apply, clean to work with, flowing out smoothly and giving a rich flat finish with one coat application. Surfaces that have been finished with Muresco are easily prepared for redecoration, as Muresco may be readily and economically washed off—a most important feature where frequent redecoration is necessary.

The use of Muresco assures prompt completion of work, as the time consumed between the start and finish is considerably less than with other decorative materials, due to the ease of preparation, quickness of application and drying, and the fact that one coat is usually sufficient for first class work.

It is important that all pails, brushes, and tools used should be perfectly clean to avoid souring. Walls or ceilings should be properly sized with Impervo Surfacer or Moore's Primer Sealer to prevent suction and discoloration.

Covering Capacity—Metal properly sized and smooth sized plaster surfaces, approximately 50 square feet to the pound. Brick, rough plaster, or sand finish surfaces, approximately 35 square feet to the pound.

Made in eighteen tints and White.

Filled in 5 lb. packages, 25 lb. bags and barrels in White and tints.

ART FRESCO COLORS

Ten deep colors made for Fresco Decorators, Scenic Painters, Showcard Writers, etc.

Filled in 1 pound packages only.

CALSOM FINISH

For those desiring a cold water wall finish, Calsom Finish can be recommended for interior work. It covers well in one coat, is easily prepared and will not chip, crack, peel, flake or rub off. Calsom Finish may also be used on cement and concrete surfaces.

Covers approximately 50 square feet to the pound.

Made in White and fifteen colors.

Filled in 5 pound packages, 25 pound bags, and barrels.

DECORINE

A water-proof paint in powder form, made ready for use by the addition of cold water. Suitable for exterior or interior surfaces of stucco, cement, plaster or wood. Made in White of high light reflecting value.

Decorine proves useful and economical because of its low cost, where the protective qualities and permanence of an oil paint are not required. It should be used on such surfaces as cement or stone foundations, brick, cement or plaster walls, light shafts, fences, road markers, and other interior and exterior surfaces, which become easily soiled from exposure and require frequent refinishing to keep a clean and light reflecting surface.

Decorine dries as soon as the water evaporates, usually a matter of a few minutes, to a flat washable finish.

For interior use it is recommended for cellar walls, warehouse walls, rough cement and sand finish surfaces.

On metal and smooth plaster surfaces, one pound of Decorine will cover 50 to 75 sq. ft. one coat; on brick, sand finish and rough surfaces, one pound will cover 35 to 50 sq. ft. one coat.

Filled in 25 pound bags and barrels.

BUILDING WHITE

A Cold Water Calsomine

A thoroughly reliable cold water wall coating made in White only. For application to the interior surfaces of mills, factories, and industrial buildings, where a white, light-reflecting coating at a moderate cost is essential. Economical and superior to whitewash for cellar walls and ceilings of apartments, warehouses, etc.

Covers 40 square feet to the pound.

Filled in 25 pound bags and barrels.

MOORE'S DRY SIZE

Moore's Dry Size is used for priming plaster walls, wallboard, and other porous surfaces. It penetrates the wall and insures a non-porous surface over which decorative coatings of any kind can be applied. It mixes readily with either cold or warm water, giving a creamy mixture that is very easy to apply. There are no chemicals used in this size which are injurious to brushes.

Covers 50 square feet to the pound.

Filled in 1 lb. packages and 25 pound bags.

HOW TO USE VARNISH

It is not safe to varnish when the temperature is below 65°F. This applies to the air in the room where the work is being done, to the varnish itself, and to the object to be finished. If the varnish or the surface it is to cover is cold, the varnish will not flow out properly and the job will show brush marks and runs.

If in addition the air is cold, the varnish cannot dry properly. It may remain sticky for days or dry flat or crack.

Always use a clean brush. A dirty brush will cause the varnish to appear gritty. A new brush often has camphor in the bristles to protect them from moths. This works out and has the same effect as dirt in the varnish.

If the surface is dusty, this will work up into the varnish and spoil the finish. Be sure it is clean.

If there is any polishing oil or wax on the surface, the varnish will "crawl" or pull together and will not dry. In a case of this kind wash the surface with suitable solvent and wipe off with a clean cloth.

ON NEW WORK, that is, wood which has never been varnished before, the procedure is slightly different than on old work. New open-grained woods, such as oak, ash, hickory, mahogany or chestnut, should first be filled with a good paste wood filler. (If these woods are to be stained, use a penetrating oil stain before the filler). The filler should of course be of the proper color and will often take the place of stain.

Filler is applied freely and worked well into the pores of the wood with no attempt to leave a smooth surface. When it has "set", or begun to appear flat, the excess is rubbed off across the grain with rags, burlap or excelsior. This leaves the pores filled but none on the surface. Allow to harden thoroughly—at least overnight—and then sandpaper with No. 0 or No. 00 sandpaper. Always sandpaper with the grain of the wood. If you rub across, it will leave scratches, which each succeeding coat of varnish magnifies.

Dust off carefully and apply two or three coats of the proper varnish just as it comes from the can. Each coat should be allowed to harden thoroughly and then sandpapered lightly (using 00 paper and rubbing with the grain) before the following coat is applied.

For new work on close-grained woods such as cherry, birch, maple, etc., do *not* use a paste filler. Thin the first coat of varnish, using a little more than a pint of turpentine to a gallon of varnish. Apply this direct to the wood and it will penetrate the fibre and form a perfect bond for the succeeding coats. When this has thoroughly dried, sandpaper and follow with two or three coats of full-bodied varnish as it comes from the can.

Stain should be applied before the first coat of varnish, as for open-grained woods.

REFINISHING OLD WORK. First be sure the surface is perfectly clean. Be especially careful to remove all trace of polishing wax or oil, as these cause more varnish trouble than anything else. Proceed according to conditions as mentioned below.

1. If the old surface is in good condition, it will only be necessary to wash off grease and finger-marks, sandpaper lightly with No. 00 sandpaper to take down the gloss, and apply a coat of full-bodied varnish.

2. If the old varnish is worn away in spots, but the rest of the surface is in good shape, proceed as follows: thoroughly scrub with washing soda and water. If the worn spots have dirt ground in, bleach with oxalic acid. Rinse thoroughly with clear water and allow to dry out bone dry. Sandpaper the bare spots and go over them with varnish which has been thinned slightly as for close-grained wood. When these spots have dried go over the entire surface with full-bodied varnish.

3. If the old varnish is badly cracked, scratched, or worn, it is best to take it off down to the bare wood with a good varnish remover. These nearly all contain wax and

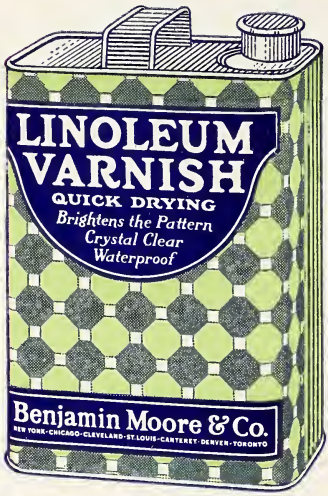
it is necessary to remove this with some suitable volatile solvent such as benzine or gasoline. When this is done, proceed exactly as if the wood had never been finished before.

4. If the work is to be stained a different color, prepare the surface as above and apply an even coat of "ground color". When this has hardened, sandpaper lightly and grain it with a graining tool and graining compound. This is really quite simple and only requires a little practice to give a creditable imitation of expensive woods. Then brush on an even coat of the proper varnish stain. If an extra high finish is desired, this may be sandpapered and followed by a coat of clear varnish. However, this is not usually necessary.


IMPERVO
SPAR
VARNISH
Benjamin Moore & Co.
NEW YORK
NEWARK
CHICAGO
CLEVELAND
ST LOUIS
CARTERET
DENVER
TORONTO


IMPERVO
DRI-DUL
VARNISH
Benjamin Moore & Co.
NEW YORK
NEWARK
CHICAGO
CLEVELAND
ST LOUIS
CARTERET
DENVER
TORONTO


6X7
VARNISH
FLOOR
AND
TRIM
Benjamin Moore & Co.
NEW YORK · CHICAGO · CLEVELAND · ST LOUIS · CARTERET · DENVER · TORONTO


LINOLEUM
VARNISH
QUICK DRYING
Brightens the Pattern
Crystal Clear
Waterproof
Benjamin Moore & Co.
NEW YORK · CHICAGO · CLEVELAND · ST LOUIS · CARTERET · DENVER · TORONTO

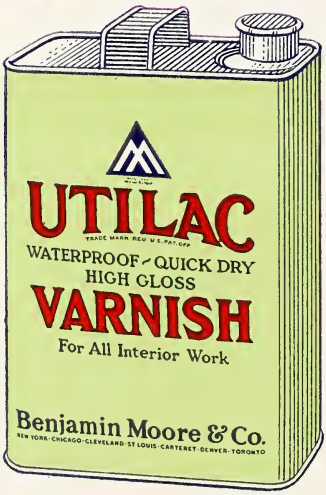
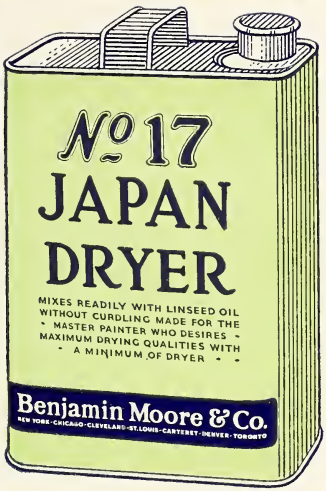
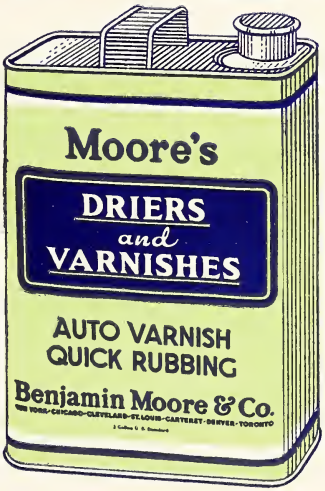

UTILAC
TRADE MARK REG U.S. PAT. OFF.
WATERPROOF - QUICK DRY
HIGH GLOSS
VARNISH
For All Interior Work
Benjamin Moore & Co.
NEW YORK · CHICAGO · CLEVELAND · ST LOUIS · CARTERET · DENVER · TORONTO

PLATE C





COLOR REPRODUCTIONS OF VARNISH CANS

The following chart shows which Moore Varnish to use for any particular purpose.

Automobile Bodies:
Body Finishing
Truck Finishing
Quick Rubbing

Automobile Fenders:
Black Automobile Enamel

Automobile Wheels:
Truck Finishing

Bathrooms:
Movar
Floor & Trim
Utilac Varnish

Beach Chairs:
Spar Varnish
Movar
Utilac Varnish

Boats and Canoes:
Marine Spar
Movar
Spar Varnish

Cabinet Work:
Cabinet Rubbing
Movar
Dri-Dul
Utilac Varnish

Church Pews and Chairs:
Hard Drying Seat
Movar

Decks:
Marine Spar
Movar
Spar Varnish

Desks:
Movar
Floor & Trim
Cabinet Rubbing
Hard Drying Seat
Utilac Varnish

Drain Boards:
Movar
Utilac Varnish

Fishing Rods:
Movar
Utilac Varnish

Floors:
Floor & Trim
Movar
4T5 Floor & Trim
6x7 Floor & Trim
Linoleum Varnish
Utilac Varnish

Front Doors:
Spar Varnish
Movar

Furniture:
Cabinet Rubbing
Hard Drying Seat
Movar
Utilac Varnish
Dri-Dul

Golf Sticks:
Movar
Hard Drying Seat
Utilac Varnish

Ice-Boats:
Movar
Marine Spar
Spar Varnish

Ice-Boxes:
Movar
Utilac Varnish

Lawn Furniture, Swings, Etc.:
Spar Varnish
Movar
Utilac Varnish

Linoleum:
Linoleum Varnish
Movar
4T5 Floor & Trim
Utilac Varnish

Paddles:
Movar
Marine Spar
Spar Varnish
Utilac Varnish

Porch Ceilings:
Spar Varnish
Marine Spar
Movar

Porch Furniture, Rails, Pillars, Etc.:
Spar Varnish
Marine Spar
Movar

Refrigerators:
Movar

Seats:
Hard Drying Seat
Movar
Utilac Varnish

Signs:
Spar Varnish
Marine Spar
Movar

Sleds:
Spar Varnish
Movar
Marine Spar

Spars:
Marine Spar
Movar
Spar Varnish

Store Fronts:
Spar Varnish
Movar
Marine Spar

Surf Boards:
Movar
Marine Spar
Spar Varnish

Tennis Racquets:
Movar

Trim, Interior:
Floor & Trim
Movar
Cabinet Rubbing
Dri-Dul
4T5 Floor & Trim

Wagons:
Truck Finishing

SPAR VARNISH

Quick Drying
For Exterior and Interior Use

A distinctly new type varnish of superior qualities made with 100% synthetic gum.

The use of synthetic gum in Spar Varnish gives it extreme weather and wear-resisting qualities. It is especially recommended as a Marine Spar for yachts, speedboats, airplanes, and all surfaces exposed to sun, water, and ice. The excellent durability and great elasticity of Spar Varnish gives it superior wearing qualities when used on trim, front doors, canoes, trunks, furniture, drain boards, laundry machines, etc.

This Spar Varnish will withstand, without loss of lustre, the cold of snow and ice and the destructive action of salt water upon ship decks. It is resistant to alcohol, ammonia and soap. Spar Varnish will not scratch white or turn white under boiling water.

Spar Varnish dries hard in five hours. Covers about 700 square feet per gallon one coat.

Filled in 1 gallon, ½ gallon, ¼ gallon, 1 pint and ½ pint cans.

MOVAR

Quick Drying

This is a dependable universal varnish which the dealer can recommend without hesitation for beautifying and preserving any interior or exterior surface. It can be used for interior floors, woodwork, or trim. It will not scratch white or water spot. It is pale in color and holds its color without undue yellowing with age. Will stand up on porch floors or front doors and gives utmost satisfaction. It is resistant to boiling water, alcohol, ether, grease or oils.

Dries dust-free in two hours, hard in six hours, to a full round lustre and may be rubbed if desired.

Covers 750 square feet per gallon one coat.

Filled in 1 gallon, ½ gallon, ¼ gallon, 1 pint and ½ pint cans.

MARINE SPAR

This varnish is intended for general exterior use, especially manufactured to resist the action of fresh or salt water and is primarily prepared for use on all kinds of water craft—on decks, cabins, canoes, rowboats, etc. Meets severest specifications for water-proof varnishes.

Dries dust-free in four hours and hard in from eight to twelve hours.

Covers 750 square feet per gallon one coat.

Filled in 1 gallon, ½ gallon, ¼ gallon, 1 pint and ½ pint cans.

FLOOR AND TRIM VARNISH

This varnish possesses the essential requirements for withstanding the extreme hard service to which floor varnishes are subjected. It is intended for hard or soft wood floors, either old or new. It is medium in color, spreads easily, is impervious to water, and will not scratch, spot, or show heel marks. It dries overnight with a rich full gloss and may be rubbed to a dull finish if desired. Recommended for all interior trim.

Covers 750 square feet per gallon one coat.

Filled in 1 gallon, ½ gallon, ¼ gallon, 1 pint and ½ pint cans.

4T5 FLOOR AND TRIM

4T5 Floor and Trim Varnish will give excellent satisfaction for all interior use. It is pale in color, has good body, spreads easily, and is waterproof. It may be confidently relied upon to give satisfaction under all ordinary requirements, where a moderately priced varnish is desired. It will not scratch, mar, or turn white under water.

It is dust-free in two hours, dries in five with a beautiful lustre, and may be walked upon in eight hours. Spreads 750 square feet per gallon one coat.

Filled in 1 gallon, ½ gallon, ¼ gallon, 1 pint and ½ pint cans.

4T5 SPAR VARNISH

This varnish is made to meet the demand for a moderately priced exterior spar varnish.

It has good wearing qualities and can be depended upon to give satisfaction to those who desire a reasonably priced spar varnish. It is pale in color, spreads easily, is resistant to water, and will not scratch or mar white.

It is dust-free in two hours and hard in five.

Spreads 750 square feet per gallon, one coat.

Filled in 1 gallon, ½ gallon, ¼ gallon, 1 pint and ½ pint cans.

6X7 FLOOR AND TRIM VARNISH

6X7 Varnish is low priced but gives good service for interior work. Dries dust-free in four hours and hard in ten. Will not scratch white or water spot. Covers 750 square feet per gallon one coat.

Filled in 1 gallon, ½ gallon, ¼ gallon, 1 pint and ½ pint cans.

LINOLEUM VARNISH

This varnish is made especially for use on printed linoleums and similar floor coverings. It is extremely pale and will not discolor the pattern. The designs on printed floor coverings are more often destroyed by frequent washings with strong soaps than the wear to which they are subjected. Moore's Linoleum Varnish will protect the design, as this varnish is made to resist the action of strong soaps and alkalies, as well as protect the surface against wear.

Dries in four to five hours and may be walked on overnight. Spreads 750 square feet per gallon one coat.

Filled in 1 gallon, ½ gallon, ¼ gallon, 1 pint and ½ pint cans.

NOTE: New linoleums are generally covered with wax to prevent sticking in the roll. They should not be varnished until they have been in use for some time and the wax washed off with turpentine or other solvent.

UTILAC VARNISH

Quick Drying

Utilac Varnish is a utility varnish of highest quality. It is suitable for exterior or interior use on all types of surfaces. It is water-proof, will not scratch or mar white, and will stand the heavy wear on floors, either wood or concrete. It is extremely pale in color and may be applied on colored linoleum without discoloring the pattern. Alcohol, perfumery, or ordinary household cleaners do not affect it.

For preserving and beautifying any object in the home, Utilac Varnish will give absolute satisfaction.

It dries in four hours to a high gloss finish and may be rubbed in twenty-four hours, if desired. It is so flexible that it will not crack when objects on which it is applied are bent.

Spreads 700 square feet per gallon one coat.

Filled in 1 gallon, ½ gallon, ¼ gallon, 1 pint and ½ pint cans.

RAG-IT-ON

Rag-It-On produces a fine protective coating, that is applied with a cloth or rag in the same manner that one applies a liquid furniture polish. It may also be applied with a brush, if desired.

It dries with a permanent finish; not affected by alcohol, soaps, or hot liquids.

Rag-It-On is not a wax or polish, but is as permanent as varnish. It may be applied in a high gloss, semi-gloss, or rubbed finish. This is done by varying the amount of Rag-It-On applied to the surface. For a high gloss finish, pour Rag-It-On on the surface and spread a full coat evenly with a cloth. For a semi-gloss finish apply less, and wipe off evenly to a thinner film. For a rubbed effect apply as for semi-gloss, but rub off at once with a dry rag.

Rag-It-On is for use on floors, linoleum and wood, furniture, standing trim, varnished surfaces, metal trim, desks, trunks, and almost any surface which needs a protec-

tive finish which can be applied rapidly and which will renew old marred surfaces or protect new ones.

Covering capacity of Rag-It-On is variable and dependent upon the type of surface to which it is applied and the kind of finish produced.

Filled in 1 gallon, ½ gallon, ¼ gallon, 1 pint and ½ pint cans.

CABINET RUBBING

A full bodied short oil varnish of medium color for the expert wood finisher. It can be rubbed in twenty-four hours without sweating back to a gloss. Flows out nicely and sets dust-free in two hours. For use as an undercoating or finishing varnish on interior trim, cabinet work, panels, or furniture.

Covering capacity 650 square feet per gallon one coat.

Filled in 1 gallon, ½ gallon, ¼ gallon, 1 pint and ½ pint cans.

HARD DRYING SEAT

A varnish designed especially for church pews, school and theatre seats, etc. It dries hard and will not soften under the heat of the body, become tacky, or lose its lustre. Can be rubbed if desired. It will not scratch white. Dries dust-free in three hours, and hardens in twelve.

Covering capacity 725 square feet per gallon one coat.

Filled in 1 gallon, ½ gallon, ¼ gallon, 1 pint and ½ pint cans.

LIGHT HARD OIL FINISH

An interior finishing varnish of low price, which gives good satisfaction where a reasonable, good appearing job is desired. Brushes easily, dries to a hard, gloss finish which will give reasonable service. Will not scratch white or water spot. Dries in five hours.

Spreads 700 square feet per gallon one coat.

Filled in 1 gallon, ½ gallon, ¼ gallon, 1 pint and ½ pint cans.

DRI-DUL

Made for producing a rich dull gloss, which closely approximates the finish of a rubbed varnish without the labor of rubbing. It is a full bodied interior varnish, pale in color, water-proof, and will not show white scratches.

Dri-Dul is intended for finish coat work only. The surface should be sealed and built up first with a suitable interior varnish. Contains no wax and may be revarnished without trouble. It dries dust-free in three hours and hard in ten.

Spreads 700 square feet per gallon one coat.

Filled in 1 gallon, ½ gallon, ¼ gallon, 1 pint and ½ pint cans.

MOORE'S FLAT VARNISH

Made primarily as a glaze or finishing varnish. It may also be used as a finishing coat over varnished surfaces, where a dead flat finish is desired. On painted surfaces it gives an even, flat, washable finish; when applied over glazing colors, this varnish will not cloud the brilliancy of the colors, and will protect them from soiling or washing off. It dries quickly, is pale in color, works easily under the brush and will not ridge. It is not suitable for floors or surfaces where there is much abrasion.

Spreads 650 square feet per gallon one coat.

Filled in 1 gallon, ½ gallon and ¼ gallon cans.

EXTRA WHITE DAMAR

A clear White Damar made from the best Batavia Gum and cut with pure turpentine and spirit. Heavy bodied, dries well, and mixes perfectly with white lead or zinc.

When applied in a thin coat it sets dust-free in less than an hour and dries in two hours.

Not for use outdoors, on floors, or where it is subject to wear.

Covering capacity 600 square feet per gallon one coat.

Filled in 1 gallon, ½ gallon, ¼ gallon, 1 pint and ½ pint cans.

NO. 1 DAMAR

Not quite so white or heavy bodied as the Extra but intended for the same use. Damar Varnish should never be used for outside work or where exposed to much heat or water.

Covering capacity 600 square feet per gallon one coat.

Filled in 1 gallon, ½ gallon, ¼ gallon, 1 pint and ½ pint cans.

QUICK RUBBING

The highest grade of rubbing varnish, adapted for use on automobiles, buses, etc. Will rub in twenty-four hours. Very pale in color.

Covering capacity 600 square feet per gallon one coat.

Filled in 1 gallon, ½ gallon, ¼ gallon, 1 pint and ½ pint cans.

BODY FINISHING

A full bodied, pale varnish for finishing the bodies of motor vehicles. It dries dust-free in two hours and may be put in service in twelve hours. Brushes easily, flows out to a smooth finish. May be applied by a spray gun.

Filled in 1 gallon, ½ gallon, ¼ gallon, 1 pint and ½ pint cans.

TRUCK FINISHING

An elastic tough varnish for finishing coats on trucks, buses, etc. Works easily, dries in six hours, so vehicle can be run out the next day. It has a full rich lustre which is not affected by water, oil, grease, or road oil.

Filled in 1 gallon, ½ gallon, ¼ gallon, 1 pint and ½ pint cans.

BLACK ASPHALTUM

A heavy-bodied, dense black varnish for general use on ironwork.

Dries in eight hours. Spreads about 650 square feet per gallon one coat.

Filled in 1 gallon, ½ gallon, ¼ gallon, 1 pint and ½ pint cans.

WHITE JAPAN DRYER

A strong pale dryer adapted for use in white and delicate colors. It mixes readily with linseed oil and zinc paints without curdling.

Filled in 1 gallon, ½ gallon, ¼ gallon, 1 pint and ½ pint cans.

NO. 17 JAPAN DRYER

One of the strongest dryers known. This dryer mixes readily with linseed oil without curdling and is made especially to fulfill the demand of the exacting Master Painter who desires maximum drying qualities with a minimum of Japan.

Filled in 1 gallon, ½ gallon, ¼ gallon, 1 pint and ½ pint cans.

BROWN JAPAN DRYER

A good all-round painters' dryer for general purposes. Mixes readily with raw oil.

Filled in 1 gallon, ½ gallon, ¼ gallon, 1 pint and ½ pint cans.

MOORE'S MIXING OIL

A Clear Reinforcing Paint Oil

Moore's Mixing Oil is a clear reinforcing oil, neutral to all pigments, which enables the Master Painter to make from his own "shop-mixture", the number of special paints necessary for a complete job.

It has been the custom of painters for years to use raw linseed oil and turpentine, and at times, spar varnish, as vehicles in preparing their paints. While this is good practice in making exterior paints for use on wood, etc., it handicaps them somewhat in making paints for other purposes. Straight linseed oil paints are too soft for some uses, as for instance, in making metal trim enamels, sash paints, etc. Moore's Mixing Oil is manufactured to overcome this difficulty. It increases the lustre of exterior linseed oil paints that lack this quality.

This product is recommended for finishing or refinishing wood floors of schools, gymnasiums, etc., where a protective coating which is easily cleaned and will not scratch or mar is required.

These suggestions will no doubt lead to others as the painter becomes familiar with its use.

Spreading capacity 750 square feet per gallon one coat.

Filled in 1 gallon and ¼ gallon cans only.

MOORE'S PENETRATING FLOOR FINISH

Penetrating Floor Finish is a protective coating for wood flooring and other similar surfaces, where the high gloss and other inherent properties of the usual varnish are not desired. A finish varying from a dull-sheen to a mellowed polish surface may be obtained by proper application. This product is designed for a large number of uses, such as gymnasium floors, floors of public institutions, for use on knotty pine panelling, or wherever a protective and decorative finish is desired.

Penetrating Floor Finish is a specially processed preservative containing no wax or mineral oil and drying dust-free in a short time.

Covering capacity 800 square feet per gallon, one coat.

Filled in drums, 5 gallon, 1 gallon and ¼ gallon cans.

MOORE'S LIQUID DRYER

A liquid dryer made for use in oil paints and for general purposes. Is strong and reliable in its action at all temperatures.

Filled in 1 gallon, ½ gallon, ¼ gallon, 1 pint and ½ pint cans.

FRENCH BRONZING LIQUID

For mixing with bronze powder as a vehicle in preparing Gold or Aluminum Paints for interior use.

Filled in 1 gallon, ½ gallon, ¼ gallon, 1 pint and ½ pint cans.

JAPAN GOLD SIZE

A heavy-bodied pale dryer used for quick drying size for gilding or bronzing and as a binder and hardener for Coach Colors.

Filled in 1 gallon, ½ gallon, ¼ gallon, 1 pint and ½ pint cans.

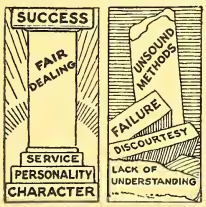
GOOD MERCHANDISING

GOOD merchandising is not difficult to understand. It involves only the use of straight thinking — of common sense. A merchant can best understand the essentials of good merchandising by picturing himself as a buyer. In seeking a suit of clothes, he would not care to patronize a store that was not clean—where stocks were not well arranged—where clerks were not courteous—where stocks were not complete—where prices did not represent good value for the dollar he had to spend. Just as any merchant in purchasing his requirements looks for these fundamental factors that pertain to good merchandising, so can he picture and understand the desires of those who patronize him.

To properly understand good merchandising, the function of a retail store must be clearly understood. It is established in a trading center or neighborhood for the purpose of serving the people who live nearby. Its livelihood depends upon its ability to offer such service that people will gladly patronize it—otherwise they will go elsewhere. People are not dependent on any one store—they may patronize the merchant across the street, or in the next block, or in the next town. This is not true of the retail store—if it fails in one neighborhood, it cannot readily move to another and then to another. It is more or less fixed, and, therefore, it must recognize the fundamentals of good merchandising so that people are pleased—so that the confidence and goodwill of the people are built and held—so that it properly functions as a source of supply in offering the people what they want, when they want it, at prices that represent honest value for the dollar they have to spend.

Good merchandising involves, of course, a neat and clean store, well lighted and inviting. It involves an attractive display of the merchandise that is carried. It involves complete stocks. It involves courteous and intelligent procedure on the part of the men

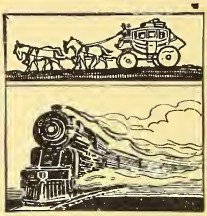
behind the counter. It involves a pleasant greeting to the customer who enters—a "thank you" for the purchase when it is made. But, above all, good merchandising recognizes the fact that the retail store is dependent upon the patronage of the people—that the livelihood and prosperity of the owner and his employees is dependent upon customers' respect and good-will. This being true, it is the responsibility of the retail store's owner or management to purchase from his source of supply, quality merchandise at fair prices—a combination of the two enabling him to offer his customers greatest possible value. By so doing, the retail store need have no fear of competition where merchandise of equal quality is involved—it need have no fear of losing the respect and confidence of the people it desires to serve. Failures in business can many times be attributed to the fact that merchants did not exercise straight thinking or common sense in buying. They may have purchased without understanding the necessity of value—either by paying excessive prices for quality merchandise, or by sacrificing quality for price. In one instance, they were not in a position to compete with merchants who recognized their obligation to the people in offering honest value—in the other, they offered merchandise which did not give satisfaction.



Retail merchandising can become out of balance, just as is true of manufacturing, banking, etc. An effort to place a retail store on a modernized basis—on a high plane of efficiency is commendable and desirable, if not carried to extremes. The value of the men behind the counter — the character of the owner, his personality, and the importance of his appeal to his customers are of greatest importance and never can be disregarded. The early history of American merchants tells of those who did not have at their disposal the modern merchandising tools and methods, the importance of which is emphasized by some today, to the extent that business cannot exist without them. Still, these early pioneer merchants succeeded in laying foundations and building businesses that are leaders in their respective communities, and stand as monuments to the recognition of good merchandis-

ing. Marshall Field & Company of Chicago is one, John Wanamaker of New York and Philadelphia is another—vast enterprises that began years ago as individuals.

No argument is to be found with the modern type of store—the open display table—attractive shelf arrangement—appealing window displays. All this represents an improvement that is desirable, comparable, it might be said, to rail transportation in regard to the stage coach. Characteristics of the people, however, have not changed. While it is true that they look for pleasant surroundings in a store—enjoy attractive window displays, we must not overlook that they still prefer, not the cold efficient mannerisms of supposedly modern business, but, instead, the cheerful smile of the men behind the counter—the friendly word of greeting—inquiry as to the sick ones at home, and, above all, that confidence in the merchant that comes with the knowledge that his store is one that recognizes its obligation to the people of its community and honestly and conscientiously desires to serve in the offering of honest value for the dollar that is spent.



Again it is emphasized that good merchandising is not difficult to understand. The few chapters that follow offer suggestions as to store location, arrangement, the value of window displays, etc., and while these factors are of value and have their part to play, they do not displace the element of personality in a business where the owner honestly strives to serve the people upon whom he is dependent—who greets his patrons and bids them goodby at his front door—who, by his knowledge of his stock and the merchandise he carries, inspires confidence—whose patrons or customers leave his store with satisfaction and the feeling that they were glad they patronized him.

THE STORE ITSELF

In deciding upon a location for a store, there are certain fundamental factors that must be recognized. If a building is to be rented, the factor of rental is generally given first consideration, and while this is important, it must be viewed from the standpoint of value. A vacant store on the outskirts of a town—where few people live, may rent for $10.00 a month. Another, in the business section where a steady stream of people crowd the sidewalks, may rent for $50.00 a month. While the rental of the latter is five times that of the other, it unquestionably offers more value for the renter's dollar. The purpose of any business is to contact and serve people, and unless the location is such that this opportunity is offered, the rental is expensive, or high, at any price.

In all trading communities, there are certain business streets or districts. By habit or custom, people flock to these trading centers to do their purchasing. To contact and serve the greatest number of people governs the livelihood of any business, and, therefore, it is only intelligent procedure to establish a business where the greatest number of people may be contacted.

On most business streets there is a so-called good side and bad side. The larger section of the town or trading community may lie to the south of a certain street rather than to the north. People walking to the business street, prefer to stay and shop on their side rather than to risk the danger of crossing a busy thoroughfare. Hence, the south side of such a street contacts more people and is generally termed the good side.

In a great many towns, the well known Court House Square is found. Again there are the good sides of the Square—the other sides not so well patronized. The location of a retail business must intelligently consider this factor. In rare instances the purchasing habits of the people are changed, but not often.

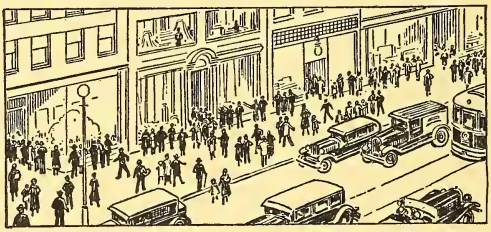
A factor of recent development which presents a more serious problem and which must be given the best of con-

sideration is that of parking space. A building that is located adjacent to parking space is far more desirable than one that offers no parking accommodations. Certain merchants have recognized this factor of such importance that they have rented vacant property so as to offer free parking space to their customers.

OUTWARD APPEARANCE

It is not so long ago that a walk down the business street of any trading center indicated a drab, monotonous procession of one store next to the other. Fronts and store fronts of buildings were painted brown, dark red, or dark green. One was no different than the other, and none emphasized itself to the extent that it attracted attention.

In recent years, a desirable change has taken place—the introduction of color in the painting of store fronts. It is a well known fact that humans are attracted by color. A walk down the same street today indicates a store front of bright red—another of bright orange—another white, or gold, or green. In a southern Indiana city, a merchant of many years in business changed his store front from the common color of brown, used at that time, to that of white, and immediately noticed an increase in the number of people entering his store. This is the era of color—it is indicated by the automobile, neckwear, dresses, etc. A southern railroad recently painted all locomotives with bright red and green, striped with gold, so as to attract patrons to their line. The outward appearance of a retail store, therefore, should be colorful—should be attractive, so as to attract people, and so as to successfully compete with the colorful stores adjacent or across the street.



THE INTERIOR

The interior of any store should be inviting—it should indicate an orderly arrangement of merchandise. Its lay-

out as to counters and displays should be such that entrance is easy, even to the departments or sections in the rear of the store.

All can recall the hardware store of a few years ago —the open nail kegs immediately inside the front door, on which a woman's dress might catch and tear. Bundles of rope to the right—stoves to the left—then on to lawn-mowers, coal buckets, fencing, etc. The paint store of yesterday, with its open barrels of calcimine, which might discolor a dress or a coat if one got too near—the drug store with its soda fountain, table and chairs immediately inside the front door, which, if in use, made entrance difficult. All this was taken for granted a few years ago, but competitive factors of recent origin have entered the field of merchandising and have indicated the value of a spacious neatly arranged store to the extent that all stores should recognize the value of orderliness and stock arrangement so that entrance is easy and inviting.

The store should be clean and neat. Walls should be well painted, and if a large amount of daylight is not available, modern lighting fixtures should be used. People shun darkness in homes — the dark closet has always been a bugaboo. People prefer light, especially at the time of making a purchase, so that they may clearly see and examine the article they desire. Well painted walls and ceilings offer the atmosphere of cleanliness and tidiness—a factor which people appreciate in a store, just as they do in their homes.

Merchandise should be stocked and displayed neatly. The clothing store with suits and trousers scattered carelessly on counters and racks does not inspire confidence as does the clothing store where all suits are neatly hung on hangers. The paint store with color cards scattered on the counters or on the floor—with brushes carelessly thrown into a show case—with cans carelessly placed on shelves, does not indicate the thought of cleanliness and tidiness which is associated with the use of paint. Customers, at times, are careless in picking up an article and carrying it elsewhere — oftentimes they are difficult to please, bringing about the display of many styles and patterns. Disarrangement of stock is sure to result if the men behind the counter do not

immediately place the merchandise where it belongs after the customer departs.

VALUE OF DEPARTMENTIZING

A store should so be arranged that a prospective customer entering can with a glance gain a picture of the entire interior. Hence, the front of the store should not be blocked with displays or show cases or shelving to the extent that the center or the rear of the store cannot readily and easily be seen. This is not possible if merchandise is not centralized in departments. The eye is similar to the camera—it sees all at once, and if aluminum wear is mixed with toys —paint with wash boilers, and hardware items with sporting goods, there is nothing that definitely impresses itself upon the mind of the prospective buyer. A woman might enter a store for the purpose of purchasing a paring knife. Discussion with her husband may have taken place the evening before, as to the need for paint, but at the moment it is entirely forgotten. If, on entering the store, a clear view of the interior is available—the paint department with a display sign announcing the fact, the discussion of the previous evening is immediately recalled, and, as a result, not only is the paring knife sold, but possibly a can of paint with a brush, in addition.

Many thousands of items are carried in the average store. If not displayed neatly and departmentized, the value of sales through suggestion is entirely lost. It has been the experience of everyone, while waiting for a package to be wrapped, to glance around. While possibly not in the market at the time for roller skates, a toy, or a bread box, the impression is left on the mind, where merchandise is departmentized, with a sale or sales resulting afterward. If merchandise is mixed, no order or departmentization, the mind records nothing definite—nothing is left as a memory, and hence a later need is satisfied elsewhere, the customer not knowing that the store of the first contact stocked or carried the item that was later required.

In the arrangement of store interiors—in the display of merchandise and the departmentizing of stocks, it is of great-

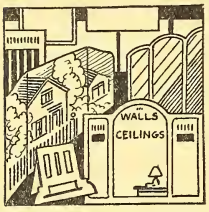
est importance to arrange merchandise so that personal handling and examination is possible. The experience of an Illinois hardware merchant in regard to electrical appliances is interesting. He took great pride in his beautiful show case —always spotless and polished. The show case carried within brightly polished electric toasters, waffle irons, percolators, etc. Customers came and left—all stopped and marveled at the glistening spotless display, but none purchased. The suggestion was made to the merchant that the contents of this beautiful show case were not curios—only to be looked upon and admired—that the merchandise instead be placed on an open table where people might pick it up and examine it. True, it might become soiled with finger marks, but a few moments' effort with a polishing cloth would quickly eliminate those. The suggestion was adopted—the beautiful plate glass show case was moved to the warehouse—the electrical appliances were placed on an open display table, and sales immediately began to take place to such an extent that all show cases were eliminated—all merchandise was so placed and displayed that prospective buyers could feel and examine. As a result, sales in this store increased tremendously.

Reference is again made to the pioneers in merchandising who built sound foundations and erected great business structures. While not possessing modern advantages, as to store equipment, lighting fixtures, etc., it is a well known fact that their stores were neat—systematically arranged—merchandise, whether a blanket, saddle, or children's mittens, was on display so that buyers could feel and examine. The store of today probably presents a different picture, but fundamentally the factors of good merchandising, as they existed years ago, still continue.

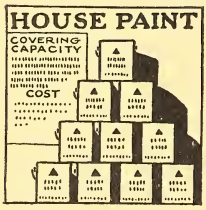
VALUE OF DISPLAYS

STORE DISPLAYS

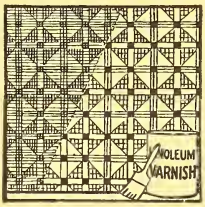
Manufacturers of recent years are cooperating to the fullest extent in supplying displays of all types so that store interiors may not only be attractive and colorful, but so that help may be given the merchant in the sale of merchandise. Displays are designed for use on counters or show cases to tell a story to the customer while waiting to be served. Others are designed for display on top of shelves—others to be hung on walls. These displays have been designed to tell a story at a glance, and should be liberally used as another factor in good merchandising. It is indeed surprising how much the mind retains as a result of what is seen as compared with the little that is retained when heard. A merchant might spend many minutes describing the merits of a certain type of tea kettle or lock, or the results that can be obtained through the use of a can of linoleum varnish. Picture, instead, a colorful attractive display—a few words describing the product, and then an illustration indicating the mechanism or the result. The mind readily and easily comprehends and understands —an impression is made that is seldom attained through word of mouth.



Picture a hardware store—immediately inside the front door a mass display of toy wagons—people stop and examine—the price is indicated on a large card. Sales are made by the dozen, whereas, if the same wagon was displayed farther back in the store on a shelf, few sales would result unless a person entered with the intention of purchasing a toy wagon.



Picture a paint store—immediately inside a large pyramid display of house paint. A large card describing covering capacity and the cost for painting the average house. People stop, read, and think of their own home.



Picture a piece of old linoleum—one half dirty and spotted—the other half given a coat of linoleum varnish. The story is told in a glance. A more definite impression is left than hundreds of words on the part of the merchant or a can of varnish standing on a shelf.

Picture an open display table—pyramids of cans of colorful quick drying enamel. An old stool one half not finished—the other half refinished in two or three color combinations. A large colorful display supplied by the manufacturer gives the name of the product and its use—indicates a woman refinishing a chair. The entire story is told at a glance and sales result.

Just as merchants give great care and thought to the design and layout of window displays, so is it of equal importance, if not more so, to create attractive displays for the store itself—to put to proper use the colorful displays supplied by manufacturers which tell a story in themselves—to make mass displays of merchandise whereby its size attracts attention and encourages sales.

WINDOW DISPLAYS

The importance of interesting window displays cannot be overemphasized. Still, to many merchants, they represent a monotonous responsibility. They recognize the window displays of value—they recognize the importance of changing the displays frequently, but what to display and how to display represents the problem.

The understanding of the purpose of window displays should not be difficult. It is indeed so simple that the dread and worry of many merchants is not justified. The purpose of a window display is to tell a story at a glance —to arouse interest and the desire to possess.

It is not necessary, for instance, for a paint store to display brushes and dozens of cans of paint in its windows. Being a paint store, people know that paint is carried—it is not necessary to remind them by placing quantities of

the merchandise in the windows. Certainly, a hardware store is expected to carry garbage cans or water pails—why then devote valuable window display space to such items?

It is indeed interesting to walk down the business street of any trading center and to notice the various window displays. The grocery store with its windows loaded with cans of canned goods, vegetables, etc.—the hardware store with its window loaded with garden tools—the drug store with its window loaded with soaps, cigarettes, alarm clocks, water bottles, etc. None are outstanding—none tell a story at a glance—none arouse the desire to own. As a result, little good is obtained.

Picture, instead, the hardware store—a partition with a door—a section of a room on one side—exterior on the other. A certain type of lock on the door on the inside—a figure dressed as a burglar on the other, attempting to pry the door open. A few display cards plainly and simply telling the story. The passerby stops—thinks of the safety of his family at home—the locks on his doors—a jimmy-proof lock—a device he should own. The desire to own is created, and a sale is in the making.

Picture a paint store—instead of a mass display of cans and brushes—just a chair or a breakfast table—one half unpainted, the other half finished with ivory, trimmed with lavender and pale green. A few display cards telling the story, mentioning the name of the product and the price. A woman passes by—stops because this window is different—quickly reads and thinks of her own kitchen chairs or breakfast room furniture. The desire to paint asserts itself—it's easy and the cost is low. Again a sale is in the making.

It is the unusual and the break in monotony that attracts attention, which, after all, is the purpose of window displays. Recognizing that 80% of all people are attracted by what they see, whereas the balance, or 20%, are attracted by sound, taste, feel, and smell, it is readily apparent that greatest value through window displays can be obtained by appealing to the sense of sight—by telling the story through the eye. For instance, a large crowd gathered in front of a window. In the window a large bolt of cloth such as

might be used in the manufacture of a man's suit. An open hydrant with water streaming over the cloth. No water is absorbed—it runs off the cloth as off a duck's back. One display card giving the name of the cloth, and two words, "It's waterproof." Another window next door might display five thousand bolts of the same cloth and the same sign and not a single person would stop to investigate.

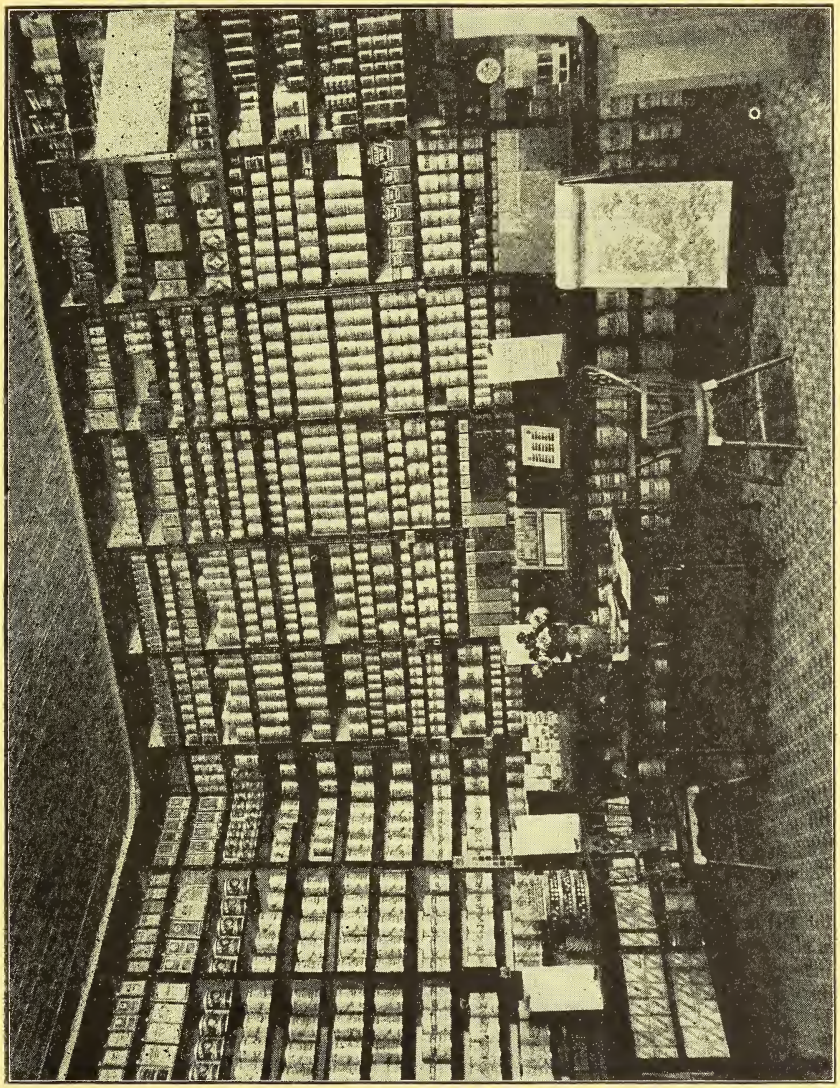
The purpose of window displays is not so much to acquaint the passerby with what is carried in the store, as it is to arouse the desire to own. When this is accomplished, a sale is in the making, and any constructive force that involves the making of a sale is "Good Merchandising".

THE PAINT DEPARTMENT

A paint and varnish department is fundamental in relation to the backbone or foundation of a type of business where other lines of merchandise are carried. Paint and varnish can be classified as necessities and are not purchased as the result of a fad or passing style. Paint and varnish products enjoy an all year demand —greatest demand, of course, takes place during the spring and fall season, but of recent years a decided increase in paint sales has been noticed during the summer and winter. Considering these facts, and acknowledging further that the sale of paint and varnish products are profitable from the standpoint of both the individual sale as well as the investment, it is apparent that a paint department deserves a definite location in a store, particularly where the merchandise can be seen by prospective buyers.

For some unknown reason—as a matter of custom perhaps—paint and varnish products in many instances have been stocked in most inaccessible places—in the rear of the store—under counters—in basements or warehouses. Other types of merchandise not enjoying the popular and colorful appeal that is associated with paint—merchandise of a highly competitive nature on which little profit is enjoyed—merchandise that is entirely seasonable has occupied the most advantageous locations in the store.

It is quite generally agreed that wall space at the front of a store—that space which the prospective customer first sees upon entering — is the most important and desirable. Certainly, this space should be devoted to the display of merchandise which the proprietor particularly desires to sell and on which a desirable profit is enjoyed. Large city department stores—experts in merchandising—consider the space directly inside their front doors as most important and desirable and hence merchandise on display in such locations is constantly changing. Bathing suits are not displayed during the winter but during the early summer season instead—colorful wearing apparel is displayed at Eastertime—fur coats, possibly, during the late fall.



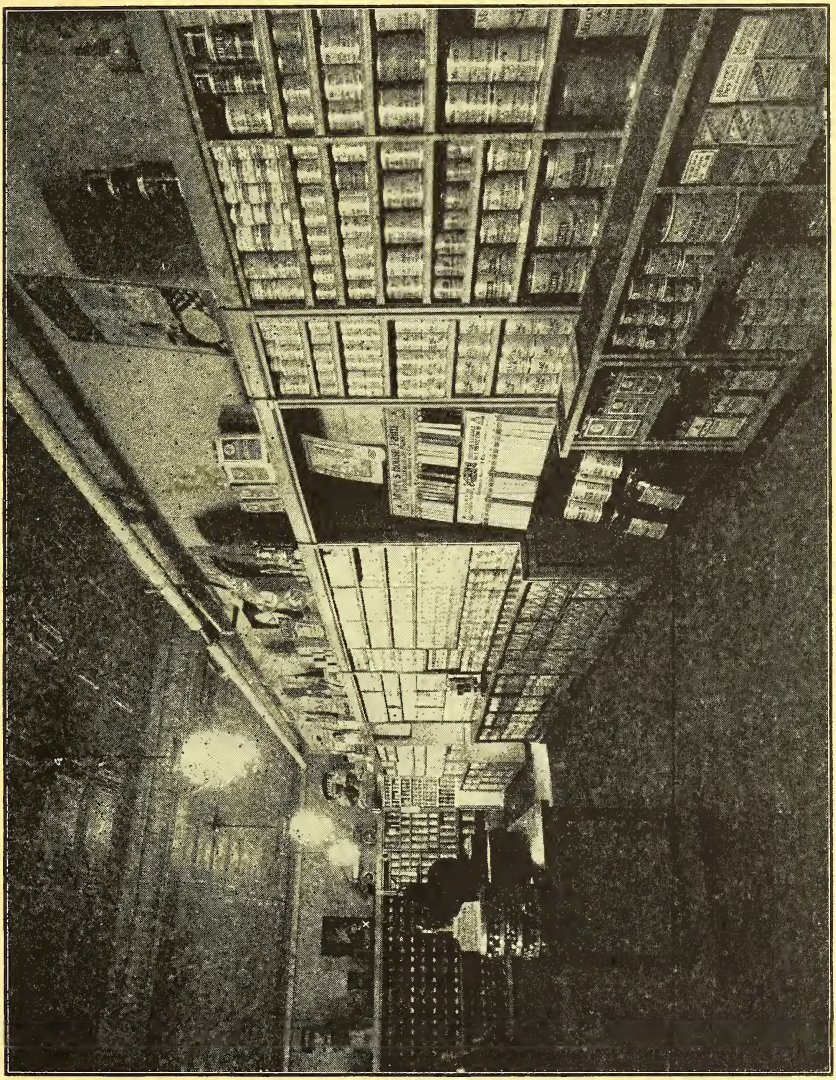
A GOOD LOOKING PAINT DEPARTMENT

It is a common experience to enter a hardware store, for instance, and find the most expensive and desirable space in the front of the store devoted to a large wall case displaying shot guns and rifles. It is a known fact that the hunting season is usually a short seasonable period—virtually no demand exists for firearms out of season. Therefore for a good part of the year, this most prominent and desirable space produces little revenue, whereas a display of paint, which is in demand practically throughout the year, would promote sales and return a profit to the management.

A hardware merchant carried paint for many, many years. The stock was located in a room adjacent to the main store, but was entirely out of sight to prospective buyers. During the recent years of business adversity, this merchant experienced a steady demand for paint and varnish products—his paint department sales held up remarkably as compared to sales of other departments. He decided, therefore, to relocate his stock of slow selling merchandise, selecting a prominent location for his paint department where the colorful paint and varnish labels could be seen by all those who entered. This rejuvenated paint department is indicated by the photograph on page 89. It is of particular interest to notice the appealing arrangement—the table and chairs so that women in particular might select their color scheme with ease—a linoleum rug on the floor—the low partitions separating the paint nook from the rest of the store, the partition at the same time accommodating panels, paddle racks, etc. A paint department such as this is inviting—it is associated with color and tidiness, it is appealing to the woman of the home, who, it must be recognized, is the most important factor in the selection of color and the purchase of paints, enamels, and varnishes. To verify the wisdom of this merchant in changing the location of his paint department, one of his old friends and customers entered his store one day.

"Why," said the friend, "I did not know you carried paint. I just purchased eight gallons from the lumber yard down the street."

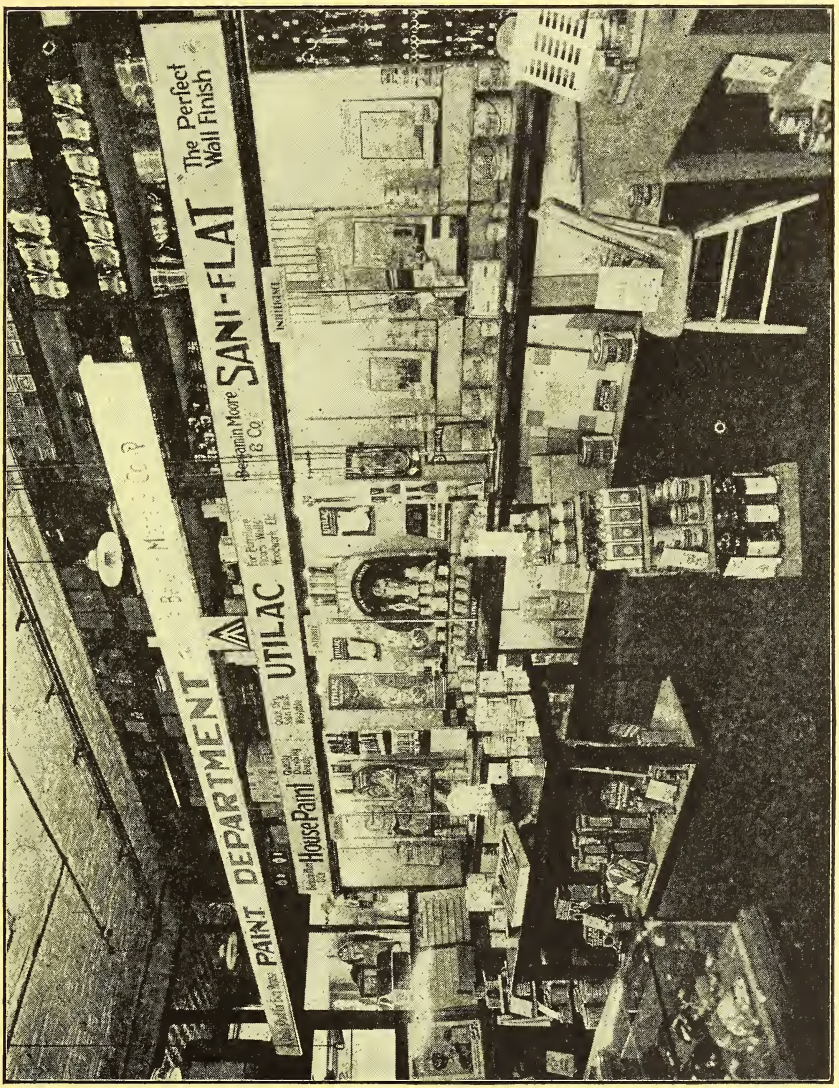
Needless to say, this merchant was considerably embarrassed and regretted the fact that he had not given his paint department prominent display space years before.



A PAINT DEPARTMENT THAT ATTRACTS ATTENTION AND MAKES SALES

Another merchant recently re-designed his hardware store. Prior to the change, a small stock of paint was displayed, but the major portion was kept in an anteroom. In planning the new store, he recognized the fact that his paint department was of great value to his business from the standpoint of volume and profit, and, therefore, was entitled to prominent display space so that sales might be increased. In the new arrangement, the store being quite wide and not particularly deep, all shelf space across the rear of the store was assigned to the paint department. The photograph on page 91 indicates the new arrangement. A display of this type is impressive. Labels are colorful and attract attention. In view of the fact that the shelves do not extend to the ceiling, display space is offered for show cards and displays which tell a story themselves. Certainly any prospective buyer entering this particular store is impressed with the fact that this merchant is in the paint business—is impressed with the fact that his stock is complete and, even if not in the market for paint at the time, leaves with the mind picture of a paint department which most surely will result in sales when in the market. It is interesting to learn that the paint sales of this Minnesota merchant showed a yearly increase during recent years whereas, all other departments indicated a yearly decrease.

Comment has been offered as to the value of shelving or display space immediately at the front of the store. A western hardware merchant—intelligent and progressive in every detail realized this fact. It dawned on him one day that this most desirable space was devoted to merchandise that did not readily move—that was not sold by the power of suggestion. His paint department was located at the rear—nevertheless, he enjoyed a profitable paint business. An analysis of his total sales indicated that paint sales led in so far as yearly comparisons were involved—he found that this paint department was carrying the major share of the load in relation to volume and expense. He recognized the fact that the people of his community were home-minded—that they were not inclined to spend money for luxuries, but were inclined to protect and beautify their homes. He

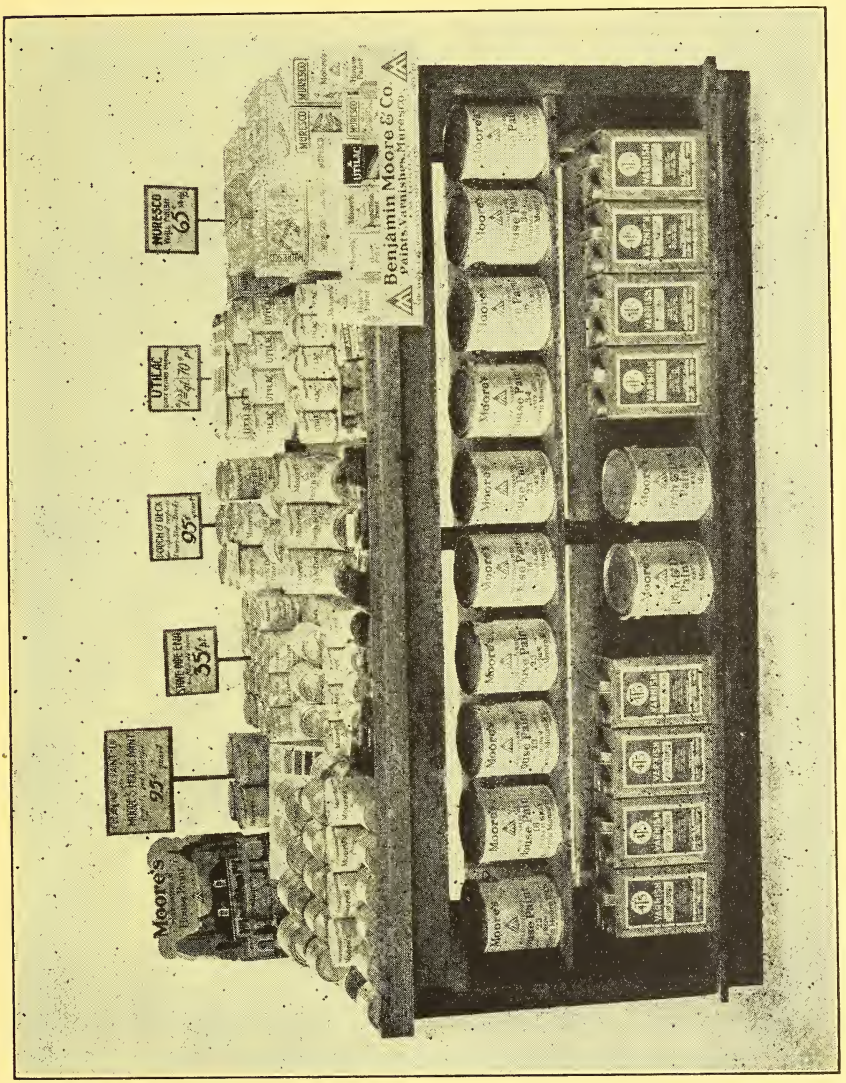


A COMPELLING DISPLAY THAT TURNS SHELF SPACE INTO PROFITS

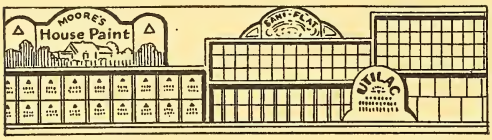
decided, therefore, to acquaint the people of his city with the fact that he carried paint—that he maintained the most complete department accessible, and that he was in a position to give intelligent service and advice. He moved slow selling merchandise to the rear of the store and designed a most unique paint display for the front of his store, illustrated by the photograph on page 93. Surely there is no question that a colorful display of this type will attract attention and create sales. Notice the refinished chair which tells a story in itself. Notice the samples of siding in the background of the picture painted with exterior paints. Notice the panels which have been finished with various types of wall paints. Paint department sales of this merchant have shown an increase since this display was installed.

Where the paint department is located somewhat to the rear of the store, the use of the open display table during the painting season is most advantageous. An open display table, as indicated by the photograph on the following page, located immediately inside the front door, tells the story of paint. It serves as a reminder that paint is stocked —the price cards give the cost. At a glance, a prospective buyer is acquainted with the fact that old surfaces can be made bright and colorful with little work and at little expense.

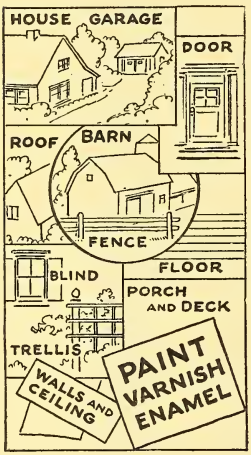
Waste space on shelves is to be avoided as much as possible. The force of suggestion is so great a power in making sales that as much merchandise as possible should be on display so that people may see it. In many stores, shelving is not adjustable, all shelf spacing being alike. In stocking paint, therefore, shelf space may accommodate one gallon, but not two. Hence five or six inches are wasted. Two quarts or four pints may be accommodated, but again two or three inches are unused. This problem does not present



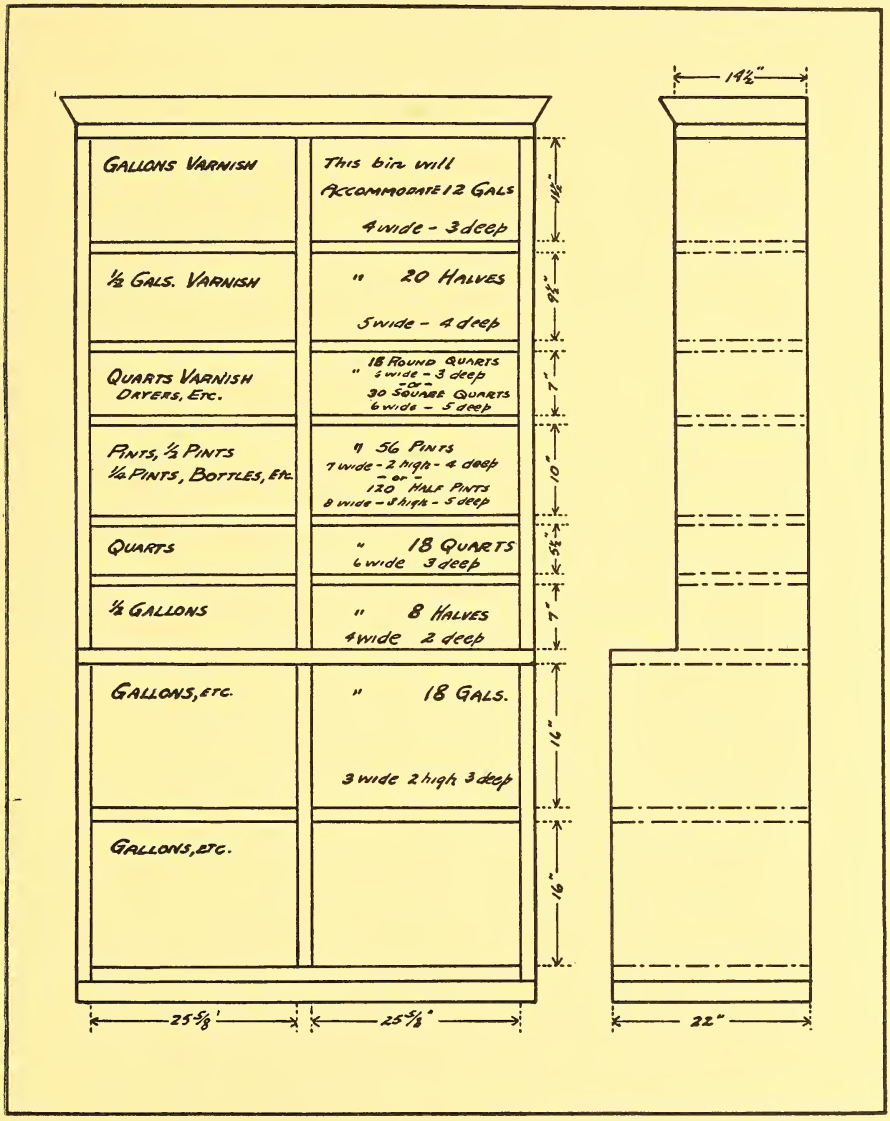
A SEASONABLE SALESMAKER



itself where adjustable shelving is used as shelves can be so adjusted that every inch of space is used. The sketch on page 97 represents a section of shelving that can be applied to a paint department. As many sections as necessary can be built accordingly. The dimensions indicated accommodate a definite number of the various size containers, avoiding waste space and presenting a display that indicates tidiness and efficiency.



A need exists for paints, varnishes and enamels, the scope of which is difficult to comprehend. The fundamental desire of every home owner to protect and beautify his property presents an extraordinary opportunity to the merchant who features his paint and varnish department. The American people as a class prefer well painted homes—desire colorful and cozy interiors. Paints, enamels, and varnishes are always in demand for the work that has to be done and great profits will accrue to those merchants who so feature their paint departments that they will be recognized as the paint authority of their respective communities.


GALLONS VARNISH
This bin will
ACCOMMODATE 12 GALS
4 wide - 3 deep
11½"
½ GALS. VARNISH
" 20 HALVES
5 wide - 4 deep
9½"
QUARTS VARNISH
DRYERS, ETC.
18 ROUND QUARTS
" 3 wide - 3 deep
- or -
30 SQUARE QUARTS
6 wide - 5 deep
7"
PINTS, ½ PINTS
¼ PINTS, BOTTLES, ETC.
" 56 PINTS
7 wide - 2 high - 4 deep
- or -
120 HALF PINTS
8 wide - 3 high - 5 deep
10"
QUARTS
" 18 QUARTS
6 wide 3 deep
5½"
½ GALLONS
" 8 HALVES
4 wide 2 deep
7"
GALLONS, ETC.
" 18 GALS.
3 wide 2 high 3 deep
16"
GALLONS, ETC.
16"
25 5/8"
25 5/8"
14½"
22"

DEVELOPING PAINT SALES

The independent merchant of recent years has found himself face to face with definite competitive factors—the chain store, mail order houses, and direct selling to the consumer. Many who have disregarded this competitive attack have passed out of business existence. Those who continue, are using methods that represent a departure from those used years ago.

Comment has been offered as to the value of location, the importance of colorful store fronts—the necessity of educational window displays. The interior of the store has been discussed from the standpoint of departmentization, tidiness, cleanliness, and color. All this represents progress and strengthens a merchant to successfully cope with competition.

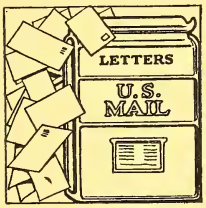
Plainly speaking, business goes to those who go after it —business goes to those who make direct solicitation. Call it house-to-house canvassing or punching door bells if you will—the fact remains that many carloads of merchandise are shipped into every trading center from outside sources, which business might have been given to merchants located in that trading center if they had put forth the proper solicitation and sales appeal.

It is of great interest to study the successful sales of the radio, the washing machine, the vacuum cleaner, the oil burner, and the electric refrigerator. Practically all sales were negotiated and closed as a result of direct consumer solicitation. Many were sold on the partial payment plan, the result being that little money was left for the purchase of paint and other necessities. The average consumer was in possession of a definite number of dollars, with some needed for the payment of the radio, some for the automobile—some for the vacuum cleaner, so that few or none were left for the merchant in the nearby trading center.

Paint can be sold through direct consumer solicitation. This has been definitely proven. The story of the merchant who during the winter months made inquiry of his customers as to whether they contemplated painting is indeed interesting. If any encouragement

was offered, the name and address was noted in a book. As early spring arrived, this merchant called upon those who had indicated an interest in painting — color cards were shown, buildings were measured and a price quoted. If not successful on his first visit, follow-up calls were made. This merchant, located in a trading center of five hundred population, marketed a greater volume of paint and varnish products than paint merchants in a nearby city of twelve thousand population.

There are great opportunities for paint sales in every community. Not only to the property owner, but in addition, to the painters, local institutions, schools, and hotels. The local bakery, dairy, and ice cream manufacturer—the neighboring creamery—all these use paint and varnish products. Experience indicates that the majority of this business goes to those who go after it—who make a direct solicitation.



The mail, of course, should be used. Merchants should give great care and attention to their mailing list and seasonable reminders should go forward to prospective buyers at frequent intervals. Just as manufacturers are only too willing to supply attractive displays for window and store use, so do they gladly supply appealing mailing folders. These should be intelligently used—envelope inserts regarding the use of paint and varnish products should be enclosed with monthly statements during the painting season — personal letters can well be written to good paint prospects, advising as to the merchant's willingness to discuss prospective paint problems, offering recommendations as to products and information as to cost.

Regardless of all competitive activity, there is no force that compares with the personality and acquaintanceship of the independent merchant. Possibly he has been born and raised in the community—he knows everyone and everyone knows him. He possesses an advantage that is not that of the chain store manager or the mail order house. To capitalize on this asset by direct solicitation of the consumer—by going after business instead of waiting for business to

come to him—by using the mail as a reminder, offers the opportunity to definitely intrench himself against the attacks of competition. And after all is said and done, the merchant is in business to sell—he is the salesman, and, therefore, it is only good merchandising and good salesmanship to exercise the fundamental basis of selling, which is the direct solicitation of the buyer.

A FEW FACTS ABOUT BUSINESS

The operation of any business, whether manufacturing or retailing, involves certain definite factors which, if not recognized, may result in failure. Proper business conduct can be likened to a profession just as engineering, architecture, or law. It is not a hit or miss method of procedure—success does not come to those who are not properly trained or who do not recognize the important fundamentals that are involved.

First, the correct interpretation of a business must be understood by the owner. It is not designed to pay a salary greater than the owner might enjoy working for others. It does offer an opportunity, however, for the owner to invest his savings or capital so that a greater return might be enjoyed than through investment in average securities. A man by virtue of education, experience, and training can command a certain income in a manufacturing or professional field. It is unfair to expect a business, should he establish one, to pav him more.

It being understood that the main objective of any business is to produce income on investment, how is income obtained?

Consider the average retail establishment. At the outset capital is available for the purpose of purchasing fixtures, equipment, and stocks of merchandise, leaving a sum available for the purpose of defraying expenses while the business is gaining a foothold. The objective of the business, of course, is to sell—to sell at a price to cover cost of merchandise, expenses of the business, and leave a net profit which can be retained by the owner as his own. This simple transaction involves the primary fundamentals of business operation which can be briefly expressed as follows:

1. *COST*—

The cost of the article to be sold. If freight has been paid in the transportation of the article, this expense should be considered as part of the cost.

2. *MARK-UP—*

Mark-up is the amount to be added to the cost to obtain selling price.

Percentage of mark-up is the ratio of the amount of mark-up to the cost and is found by dividing the mark-up by the cost.

EXAMPLE

Cost	$2.00
Mark-up	.90
Selling Price	$2.90

$$\frac{\text{Mark-up}}{\text{Cost}} = \frac{.90}{2.00} = 45\%$$

3. *GROSS PROFIT—*

Gross Profit is the difference between the selling price and the cost.

Percentage of gross profit is the ratio of the amount of gross profit to the selling price and is found by dividing the gross profit by the selling price.

EXAMPLE

Selling Price	$2.90
Cost	2.00
Gross Profit	$ .90

$$\frac{\text{Gross Profit}}{\text{Selling Price}} = \frac{.90}{2.90} = 31\%$$

4. *OVERHEAD—*

Overhead is the operating expense of the business. Selling price must be sufficient to return cost of merchandise plus overhead (operating expense) before any net profit can be made.

Percentage of overhead is the ratio of the amount of overhead to the amount of the sales and is found by dividing the overhead by the total amount of sales.

EXAMPLE

$$\frac{\text{Overhead for year}}{\text{Total sales for year}} = \frac{3{,}480.00}{14{,}500.00} = 24\%$$

5. *NET PROFIT ON SALES—*

Net profit is the amount left after subtracting from the total amount of sales the sum of cost of merchandise plus overhead.

Percentage of net profit on sales is the ratio of the amount of net profit to the total amount of sales.

EXAMPLE

Sales	$14,500.00
Overhead	3,480.00
Cost of mdse.	10,000.00

Sales minus (cost of merchandise plus overhead) = $14,500.00 — ($10,000.00 + $3,480.00) = $1,020.00 =Net Profit.

$$\frac{\text{Net profit}}{\text{Sales}} = \frac{1{,}020.00}{14{,}500.00} = 7\%$$

It will also be noted that the sum of the percentage of overhead plus the percentage of net profit equals the percentage of gross profit.

EXAMPLE

Selling price	$14,500.00	100%
Gross profit	4,500.00	31%
Overhead	$ 3,480.00	24%
Net profit	1,020.00	7%
Sum	4,500.00	31%

6. *NET PROFIT ON INVESTMENT—*

The percentage of net profit on investment is the ratio of the amount of net profit to the average investment and is found by dividing the amount of net profit by the average investment.

EXAMPLE

$$\frac{\text{Net Profit}}{\text{Average Investment}} = \frac{1{,}020.00}{2{,}500.00} = 40.8\%$$

7. *METHOD OF DETERMINING PERCENTAGE OF MARK-UP—*

When percentage of gross profit desired is known (gross profit being the sum of the percentage of overhead

plus percentage of net profit desired) the percentage of mark-up to be added to cost can be determined as follows:

Suppose overhead = 24%
Suppose net profit desired = 7%
Let 100% = Selling Price
Then 31% = Gross Profit

69% = Cost

Since mark-up is the amount to be added to cost to obtain selling price, mark-up in this instance is 31% and cost is 69%.

Mark-up in percentage then is— $\frac{31\%}{69\%}$ = 44.93% or 45% in round figures.

This same method can be followed in determining the mark-up for any percentage of gross profit.

The foregoing are simple in themselves and easily understood. Their application, however, is somewhat difficult. For instance, an article is purchased. The cost, therefore, is known. What shall be the selling price? This question involves mark-up. It can be readily appreciated that the expenses of the business or overhead must be known beforehand so that a proper amount can be added to the cost of the merchandise in order to cover expense. It is of utmost importance, therefore, that every merchant understand expense or overhead and its relation in percentage to his total sales volume. Presume for the moment that it is 24%. Presume further that the merchant feels he is entitled to a return of 7% on the money or capital he has invested in his business. The sum of the two percentages is 31%, and, therefore, the cost of the article must be so "marked-up" that a gross profit of 31% is realized at the time of the sale.

Supposing, however, that the resultant sales price is out of line in regard to competition, first quality merchandise being involved. Being offered at a higher price than competition it is not readily sold. What is the alternative? Either to purchase this quality article at a lower price or to reduce the mark-up so that selling price is equal to competitive factors. The latter procedure is dangerous, for it affects net profit or return on investment. When mark-up is reduced, the amount left at the time of the sale, which is

known as gross profit, may cover only overhead or the cost of selling the article, leaving nothing for net profit. Hence the fundamental purpose of the business is defeated. If mark-up is further reduced so that gross profit does not even cover overhead, the situation is exceedingly dangerous, for neither expense nor the purchase price of the article can be paid in full out of income—the result being that the merchant's capital is diminished, finally resulting in failure.

Recognizing quality merchandise as fundamental—recognizing further that satisfied customers are the greatest asset of any business and that satisfied customers cannot be won or held without quality merchandise, it is the responsibility of the merchant to search the markets so that quality merchandise can be purchased at fair prices. By recognizing this need for intelligence in buying, and then adding a mark-up to the cost that accommodates overhead and net profit, the merchant is in a position not only to meet competition, but possibly to undersell it, which, in turn, offers the consumer the opportunity for obtaining greater value for his dollar than can be obtained from the merchant's competitors.

A walk down the main street of any business center indicates numerous "for rent" signs. What has become of the merchants that formerly occupied these vacant quarters? Why did so many of them fail? Of course, there is the reason that there were too many stores, out of proportion to the population, but the majority of business failures can be attributed to the following facts. First, a misunderstanding as to the purpose of a business. Second, no knowledge as to the fundamental factors governing a business, and no training in their application. Third, carelessness in buying, overlooking the fact that a store is dependent upon the honest serving of the people of the community. Fourth, lack of intelligence and initiative in the display and sales of merchandise.

It is not said that every business can be successful if the fundamental factors governing a business heretofore explained are recognized, but it is said that no business can be successful if care is not exercised in buying—if overhead is not understood — if mark-up does not properly cover

overhead and the return of net profit to which the merchant is entitled. Not only do these fundamental requirements apply to the business as a whole—they apply to each individual department. It is not common to find a business enjoying a normal return on investment with the owner feeling satisfied that each department is participating equally. Analysis indicates that possibly one or two departments are carrying the load—that the others are operating at a loss. It is good business procedure to departmentize — keeping a separate record of purchases and sales by departments. Each department should be charged with its share of the expense—rent, salary, wages, heat, light, insurance, taxes, etc. At the end of any fiscal year, it is easy to take inventory by departments—then consider purchases, thus arriving at total cost of goods sold — then considering sales, as a result of which, gross profit is known. The expense previously assigned to the department is then compared to gross profit, and in a great many instances, it is learned that gross profit does not cover expenses. This department, therefore, is operating at a loss—it represents a drag on the progress of the entire business. Steps to correct the situation should be taken immediately and if this cannot be accomplished, the department should be discontinued.

These few pages in regard to the fundamental factors in business treat them only in a general manner. It is hoped that as a result of the few general facts that have been given, readers will apply them to their own business, very much as a tape line is used to measure the width of a piece of property. If all is not entirely clear or should questions arise that the merchant himself cannot clearly and readily answer, the services of Benjamin Moore & Co. are at his disposal.

PAINTING FOR BEAUTY

When the time comes to paint the exterior of the house, the question always arises—WHAT COLOR?

A house with spacious well-cared-for lawn, spreading trees and trim hedges should be painted in keeping with the natural beauties around it.

The color schemes used on neighboring homes should always be taken into consideration. A house should harmonize with its next door neighbor.

The home enclosed by heavy foliage requires light, bright colors, such as—Colonial Yellow, Ivory or gleaming White.

The outstanding house, with an attractive setting, requires a more subdued color scheme of—soft Tans, Greens or quiet Grays.

All light colors make a house appear larger, while the darker colors make it look smaller. Trim lighter than the body will give the effect of increased size. Trim darker than the body color makes the house appear smaller.

Nothing is so important in giving character to the exterior of a house as a good color treatment for windows or trim. The front door should be inviting. It should be well painted to give a friendly welcome.

The general trend in exterior painting now is to do the entire exterior including such trim as—cornices, window and door frames, balustrades, etc. in one color with the accent color used only on shutters, screen frames and the main door. The one exception to this rule is—in a house painted in a dark or medium dark color, all trim is kept lighter than the body of the house, generally White or Light Ivory, with the shutters, screen frames and door sometimes in this same light color or in a contrasting bright color.

EXTERIOR COLOR SUGGESTIONS

Roof MOORE'S SHINGLE STAIN	Body MOORE'S HOUSE PAINT	Trim MOORE'S HOUSE PAINT	Porch Floor PORCH AND DECK PAINT	Shutters MOORE'S HOUSE PAINT
57 Seal Brown	58 Colonial Yellow	12 Amber White	Brown	63 Leather Brown
47 Maroon	45 Silver Gray	White	Lead	25 Maroon
60 Bronze Green	18 Flesh Color	61 Fawn	Buff	23 Brown
41 Leaf Green	10 Ivory	10 Ivory	Sandstone	BLIND AND TRELLIS GREEN Light
54 Warm Brown	White	White	Sandstone	DECORATIVE COLOR Royal Blue

STUCCO AND CEMENT HOUSES

Roof MOORE'S SHINGLE STAIN	Body STUCCO AND CEMENT PAINT	Trim MOORE'S HOUSE PAINT	Blinds MOORE'S HOUSE PAINT
46 Rich Red	Light Gray	White	White
50 Moss Green	Buff	10 Ivory	78 Navy Green
47 Maroon	White	White	Black

INTERIOR DECORATING SUGGESTIONS

To select the right color scheme for a room, the amount of natural light, the area of surfaces to be decorated and personal preferences for color should be considered.

Colors for walls, trim and floor should be in harmony with upholstered pieces and rugs, which are to be retained.

CEILINGS are the largest unbroken surfaces in rooms. Light tints should be used in decorating them. Ivory and very delicate Peach tints always cast a pleasing glow. White ceilings on the other hand are cold and glaring.

WALLS represent the largest area of color in a room. Soft, restful tones, pastel tints, set off furnishings and draperies to best advantage. However, many beautiful, artistic effects may be achieved to relieve the plainness of solid wall colors by Tiffany glazing.

WOODWORK should be treated as the trimming of a room. The color used for decorating should be either slightly lighter or darker than the wall color or in Light Ivory or White. Painted woodwork is preferable to stained and varnished woodwork because it is brighter and more colorful. Woodwork includes baseboard, door frames, window sills, sash and frames. Doors may be painted the same color, or stained and varnished.

FLOORS are quite naturally the darkest surfaces in rooms. Gleaming varnish or colorful enamel floors look well and resist hard wear. They are easy to keep in excellent condition. Painted floors are appropriate in bedrooms, kitchens, bathrooms, sun porches and cellar recreation rooms.

COLOR SCHEMES FOR LIVING ROOMS AND DINING ROOMS

Walls	Woodwork	Ceiling	Rugs and Draperies
Ecru Sani-Flat	Ivory Sani-Flat or Utilac Enamel	20 Ivory Muresco	Blue and Tan
Adam Green Sani-Flat	White Utilac Enamel	12 Peach Tint Muresco	Brown and Soft Green
Oyster White Sani-Flat	Oyster White Sani-Flat	7 Sea Green Muresco	Green, Coral and Light Gray
Putty Sani-Flat	Light Ivory Utilac Enamel	20 Ivory Muresco	Apricot and Deep Blue
Apricot Sani-Flat	White Utilac Enamel	3 Peach Muresco	Rust and Gray-Blue
Sunshine Yellow Sani-Flat	Light Ivory Utilac Enamel	17 Sunshine Yellow Muresco	Egg Plant and Gray

COLOR SCHEMES FOR BEDROOMS

Walls	Woodwork	Ceiling	Rugs and Draperies
Nile Green Sani-Flat	White Utilac Enamel	3 Peach Muresco	Peach and Copper
Powder Blue Sani-Flat	White Utilac Enamel	12 Peach Tint Muresco	Gray and Coral
Peach Sani-Flat	Light Ivory Utilac Enamel	3 Peach Muresco	Brown and Turquoise
Sunshine Yellow Sani-Flat	Ivory Utilac Enamel	17 Sunshine Yellow Muresco	Dark Blue and White
Light Pink Sani-Flat	White Utilac Enamel	21 Tea Rose Muresco	Wine Color and Gray-Green

COLOR SCHEMES FOR KITCHENS

Ceiling and Walls	Woodwork	Floor	Furniture
White Interior Gloss	White Utilac striped with Chinese Vermilion Utilac Enamel	Black Utilac Enamel mottled in White Utilac	Chinese Vermilion and White Utilac Enamel
Sunshine Yellow Interior Gloss	Sunshine Yellow Interior Gloss	Royal Blue Utilac Enamel mottled in White Utilac	Light Blue trimmed with Royal Blue Utilac Enamel
Green Tint Interior Gloss	White Interior Gloss	Rich Green Utilac Enamel mottled in Yellow Utilac Enamel	Soft Yellow Utilac Enamel (8 parts White to 1 part Yellow)
Light Blue Dulamel	White Utilac Enamel	Royal Blue Utilac mottled in White Utilac Enamel	Black and White Utilac Enamel

COLOR SCHEMES FOR BATHROOMS

Ceiling and Walls	Woodwork and Wainscoting	Floor	Accessories
Peach Dulamel	Light Gray Dulamel	Black Utilac mottled in White Utilac Enamel	Turquoise
Blue Tint Interior Gloss	White Interior Gloss	Royal Blue Utilac Enamel mottled in White and Chinese Vermilion Utilac	Scarlet
White Dulamel	Orchid Dulamel	Black Utilac mottled in White Utilac Enamel	Pale Green
Green Tint Dulamel	Ivory Dulamel	Rich Green Utilac mottled in Ivory Utilac Enamel	Peach

INDUSTRIAL OPPORTUNITIES

Abattoirs—Bemolite First Coater, Thermical Enamel, Enamel Floor Paint, Weatherproof Aluminum Paint, Touch-It-Up Enamel, Utilac Enamel.

Alarm Boxes, etc.—Fire Apparatus Red.

Air Shafts—Stucco and Cement Paint, Paqua.

Bakeries—Bemolite First Coater, Thermical Enamel, Enamel Floor Paint.

Boiler Doors—Weatherproof Aluminum Paint, All Purpose Aluminum, Touch-It-Up Enamel.

Boiler Rooms—Bemolite First Coater, Thermical Enamel, Enamel Floor Paint, Paqua.

Brake and Battery Testing Stations—Safety Zone Paint, Moore's Primer Sealer, Dulopake, Sani-Flat, Interior Gloss, Weatherproof Aluminum Paint, Touch-It-Up Enamel, Enamel Floor Paint, Thermical Enamel, Fire Apparatus Red.

Cellars—Stucco and Cement Paint, Paqua, Muresco, Calsom Finish, Enamel Floor Paint, Utilac Enamel, Building White.

Clinics—Moore's Primer Sealer, Dulopake, Sani-Flat, Dulamel, Interior Gloss, Enamel Floor Paint, Varnish.

Doctors' Examining Rooms—Moore's Primer Sealer, Dulopake, Sani-Flat, Dulamel, Interior Gloss, Enamel Floor Paint, Varnish.

Dye Houses—Bemolite First Coater, Thermical Enamel, Enamel Floor Paint, Weatherproof Aluminum Paint, Touch-It-Up Enamel, Utilac Enamel.

Elevator Shafts—Bemolite Gloss, Touch-It-Up Enamel, Paqua, Building White.

Engine Rooms—Bemolite First Coater, Thermical Enamel, Enamel Floor Paint.

Exterior Ironwork—Vaco Red Lead, Galvanized Iron Primer, Moore's Roof Coating, Graphite Paint, Weatherproof Aluminum Paint, Moore's House Paint, Moore's Metallic.

Exterior Wooden Water Tanks—Shingle Stain.

Exit Signs—Fire Apparatus Red.

Fire Apparatus—Fire Apparatus Red.

Fire Escapes—Vaco Red Lead, Galvanized Iron Primer, Moore's Roof Coating, Graphite Paint, Weatherproof Aluminum Paint, Moore's House Paint, Moore's Metallic, All Purpose Aluminum.

Garages—Safety Zone Paint, Moore's Primer Sealer, Dulopake, Sani-Flat, Interior Gloss, Weatherproof Aluminum Paint, Touch-It-Up Enamel, Enamel Floor Paint, Thermical Enamel, Fire Apparatus Red, Building White, Paqua.

Gas Stations—Safety Zone Paint, Moore's Primer Sealer, Dulopake, Sani-Flat, Interior Gloss, Weatherproof Aluminum Paint, Touch-It-Up Enamel, Enamel Floor Paint, Thermical Enamel, Fire Apparatus Red, Paqua.

Guard Rails—Touch-It-Up Enamel, Utilac Enamel, Enamel Floor Paint, Wagon and Implement Enamel.

Hospitals—Moore's Primer Sealer, Dulopake, Sani-Flat, Dulamel, Interior Gloss, Enamel Floor Paint, Varnish, Thermical Enamel.

Kitchens—Bemolite First Coater, Thermical Enamel, Enamel Floor Paint.

Laboratories—Thermical Enamel, Enamel Floor Paint, Black Asphaltum, Vaco Red Lead, Bemolite First Coater, Bemolite Gloss.

Laundries—Bemolite First Coater, Bemolite Gloss, Thermical Enamel, Enamel Floor Paint.

Light Courts—Stucco and Cement Paint, Paqua.

Machinery—Touch-It-Up Enamel, Utilac Enamel, Enamel Floor Paint, Wagon and Implement Enamel.

Metal Roofs—Vaco Red Lead, Galvanized Iron Primer, Moore's Roof Cement, Graphite Paint, Weatherproof Aluminum Paint, Moore's House Paint, Moore's Metallic.

Metal Sash—Putty, Moore's House Paint, Blind and Trellis Green, Decorative Colors.

Metal Shutters—Vaco Red Lead, Galvanized Iron Primer, Graphite Paint, Weatherproof Aluminum Paint, Moore's House Paint, Moore's Metallic.

Metal Tanks—Vaco Red Lead, Galvanized Iron Primer, Graphite Paint, Weatherproof Aluminum Paint, Moore's House Paint, Moore's Metallic, All Purpose Aluminum.

Offices—Moore's Primer Sealer, Dulopake, Sani-Flat, Dulamel, Utilac Enamel, Bemolite First Coater, Bemolite Flat or Gloss, Thermical Enamel, Enamel Floor Paint, Varnish.

Oil Refineries—Bemolite First Coater, Bemolite Gloss, Thermical Enamel, Enamel Floor Paint, Weatherproof Aluminum Paint, Touch-It-Up Enamel, Utilac Enamel, All Purpose Aluminum.

Ovens—Weatherproof Aluminum Paint, Stove Pipe Enamel, Thermical Enamel.

Pipes, Gutters—Vaco Red Lead, Galvanized Iron Primer, Moore's Roof Cement, Graphite Paint, Weatherproof Aluminum Paint, Moore's House Paint, Moore's Metallic.

Pipe Lines—Touch-It-Up Enamel, Utilac Enamel, Enamel Floor Paint, Wagon and Implement Enamel, Weatherproof Aluminum Paint.

Rendering Plants—Bemolite First Coater, Bemolite Gloss, Thermical Enamel, Enamel Floor Paint, Weatherproof Aluminum Paint, Touch-It-Up Enamel, Utilac Enamel.

Rest Rooms—Moore's Primer Sealer, Dulopake, Sani-Flat, Paqua, Muresco, Dulamel, Utilac Enamel, Thermical Enamel, Enamel Floor Paint.

Scales—Touch-It-Up Enamel, Utilac Enamel, Enamel Floor Paint, Wagon and Implement Enamel.

Show Rooms—Moore's Primer Sealer, Dulopake, Sani-Flat, Paqua, Muresco, Dulamel, Utilac Enamel, Thermical Enamel, Enamel Floor Paint.

Shower Rooms—Moore's Primer Sealer, Dulamel, Utilac Enamel, Thermical Enamel, Enamel Floor Paint.

Stacks and Breaching—Weatherproof Aluminum Paint, Stove Pipe Enamel, All Purpose Aluminum.

Toilet Rooms—Moore's Primer Sealer, Sani-Flat, Dulamel, Utilac Enamel, Dulopake, Thermical Enamel, Enamel Floor Paint.

Tunnels—Stucco and Cement Paint, Paqua, Building White.

Vaults—Stucco and Cement Paint, Paqua, Building White.

Washrooms—Moore's Primer Sealer, Sani-Flat, Dulopake, Dulamel, Utilac Enamel, Thermical Enamel, Enamel Floor Paint.

CARE OF BRUSHES

A good brush, clean and in first class condition, is just as essential to a satisfactory paint and varnish job as is good paint or varnish.

A satisfactory job cannot be done with calsomine unless a good quality calsomine brush is used with long bristles and a generous width. The same may be said of flat wall paint. Flat paints are designed to be applied with a brush at least four inches wide and with good length bristles. These paints cannot be properly flowed on with a narrower brush or one with short stock. An enamel must be applied with a brush having good bristles that will not finger out or separate into bunches.

Good tools, like good materials, are always most economical in the long run. Properly taken care of, a good brush will last a long while. If a brush is to be set aside for some time before being used again, it should be properly cleaned out, carefully wrapped in paper to keep the bristles straight, and set aside flat on the shelf.

Calsomine brushes, of course, are washed out with water. These brushes should not be stored in a dry place, because the wood will shrink and the bristles come out. Before using a calsomine brush that has been put away in this manner, it should always be soaked in water to swell up the wood and hold the bristles.

The paint brush is washed out in the following manner: first wipe out all of the paint on an old board until no more will come out of the brush. Then pour into a container about twice as much kerosene or substitute turpentine as the bristles will hold. Thoroughly wash the brush in this and throw this thinner away. Wipe out the brush dry and then beat it across the edge of a board so that the board strikes the bristles just below the ferrule. This operation should be repeated until no more pigment stains the kerosene that is used for washing. Usually three or four such operations

will render the brush clean and it may be wrapped up and stored indefinitely.

Stipple brushes may be washed in the same manner. In doing a large job it is sometimes advisable to wash the stipple brush during the day to prevent skins forming on the end of the bristles and marring the work, or breaking the bristles.

EXTERIOR PAINTING DEFECTS

Modern factories with a large production must take elaborate precautions to prevent faulty material from going out as a standard product. It is for this reason that every large modern manufacturing organization employs a corps of inspectors whose sole duty it is to catch mistakes and errors, and to reject material that is not up to standard. Due to this inspection service, it is an exceedingly rare thing for any modern standard product, whether it be an automobile, a radio, or a can of paint, to reach the consumer in other than perfect condition, barring accidents in delivery. Dissatisfaction with goods, therefore, almost invariably arises through abuse or improper usage. Modern standard brands of paint are designed to give service. There is probably no recognized brand of paint on the market today that is built down to a price. Properly used, any recognized brand will give satisfactory service. The difference between various brands is a difference in the value for money expended.

WHAT PAINT IS

Exterior paint is designed and intended to be used as a protective and beautifying finish. Actually it is opaque, colored pigment, mixed with a protective oil, which when drying forms an elastic and waterproof film. The pigments are not in themselves (with the exception of certain greens) affected by the atmosphere; they will not fade, dissolve in rain, change color, nor in fact will they change in any way. While it has been said for years that the oil is the life of a paint, it is also true that the oil is the only part of the paint that disintegrates. Pigments used by themselves would not protect the surface; on the other hand, the oil used by itself as a clear, transparent film would only last a very short time before it was completely oxidized to a dry, brittle film, that would crack and permit moisture to attack the surface underneath. By mixing the pigment with the oil, the pigment protects by preventing the destruction of the oil from ultra-violet light, and confines the oxidizing to the very surface film. The oil, in a sense, acts only to cement the pigment to the surface and to form a continuous bond

between the pigment particles so that moisture cannot get through the paint. If there is insufficient oil in the paint the film will be very brittle and liable to early disintegration. On the other hand if there is too much oil in the paint, there will not be sufficient pigment to protect the oil and the oil will be rapidly disintegrated so that the pigment will not stay on the surface. With the proper proportion of oil and pigment in the paint, the paint will be sufficiently elastic, so that it can expand and contract without cracking, as the wood underneath expands and contracts. The surface film of the paint will gradually and slowly disintegrate. The top layer of pigment will be loosed as the top layer of oil disintegrates, and the paint will chalk. This chalking is the natural and proper way for a paint to grow old and wear out. The film underneath the chalk remains intact and waterproof, and still protects the surface over which it is applied, and because the surface layer is continuously disintegrating, the paint keeps itself clean. The only alternative to this method of wearing out is that the paint film remains too hard for the surface to disintegrate; consequently it will crack and check.

THE IMPORTANCE OF THE PRIMING COAT

It will be seen from the foregoing that in order to obtain the maximum durability from a given paint, it must be applied over the proper type of surface. That is to say, the surface must not be so porous that some of the oil soaks into the surface and hence leaves the finishing coat deficient in oil, and the surface must be uniform all over. In order to achieve such a surface, therefore, you must first prime it with a paint that will seal whatever porosity there is in the surface, and in itself present a uniform finish for the final coat.

New wood is not uniform, being made up of both hard, non-porous sections, and soft, porous sections. It will take at least two coats of the ordinary type paint to make such a surface uniformly non-porous. If this is not done, the paint will disintegrate more rapidly in some spots than in others and early failure will result. It is evident, then, that

unless sufficient coats of paint are properly applied to build up a uniform surface, trouble and dissatisfaction may be expected.

TYPICAL PAINT COMPLAINTS AND THEIR EXPLANATION

1. *Loss of Gloss*

The gloss of an outside paint is due to the fact that when first dried, the pigment is covered with a thin, smooth layer of linseed oil. As the oil dries and hardens down, it loses this smoothness and becomes wrinkled. These wrinkles are too small to see with the naked eye, but nevertheless they detract from the gloss of the paint. This initial loss of gloss usually takes place in a few months and is not in anyway a paint fault or indicative of paint failure. In the course of a year or so, however, the surface layer of oil begins to disintegrate and the pigment particles stick up through what oil is left, causing the paint to be really flat and devoid of gloss. This change is gradual and progressive and is the proper way for a paint to behave.

2. *Chalking*

After the surface layer of oil has begun to disintegrate, the surface layer of pigment particles becomes loosened and the paint is said to "chalk". As stated above, this is the normal and proper way for paint to wear out. Chalking of paint, therefore, is not a defect unless it occurs prematurely, or unevenly. Premature or uneven chalking is due to the fact that the finishing coat of paint does not have the proper balance of oil and pigment. Since paint is sent from the factory properly balanced, the lack of balance is due to some local condition. Chief among these conditions is an insufficient number of coats of paint, or improper priming. If any of the oil in the finishing coat soaks into the surface, the paint will chalk too soon, and since the oil usually soaks in more in some spots than in others, the chalking will be uneven and an unsightly job will result.

3. *Spotting and Fading*

The pigments used to tint outside paints are fast to light. They do not fade. It may be properly said, therefore, that paint does not actually fade. On the other hand it is unquestionably true that under certain conditions a paint job

will become lighter in spots, principally where the sun most frequently strikes it. This comes about through insufficient oil in the paint at those spots and can be proven by wetting the light spots with a little oil or even water, when it will be seen that the original color is restored. The cause of spotting and fading, therefore, is the same as the cause of chalking, and indeed it is the same thing except that the term "chalking" is generally applied only to white paints. The first manifestation of chalking in a tinted or colored paint is usually spotting or "fading" in places. As the chalking progresses until the surface is chalking all over, the color will become more uniform, though paler than when the job was originally done.

The remedy for spotting and fading is to repaint, being careful to so adjust the prime coat that it will give a uniform, non-porous surface over which to apply a finish coat of paint. The trouble can seldom be permanently cured by the application of a single coat, unless it is applied before the trouble has become really serious.

4. *Washing or Streaking*

Under certain circumstances the color seems to be washed out of a paint film in streaks where rain runs over it, and that is actually what has happened. Normally paint is water-proof and is unaffected by rain. However, paint dries through a chemical process which requires certain conditions to proceed properly. If paint dries more slowly than it should—that is to say, if it takes more than a few days to dry, due to cold weather, for instance, or if it dries in a very humid atmosphere or foggy weather—this chemical action does not proceed properly. The paint instead of becoming water-proof becomes partly water soluble. Successive rains will wash the soluble portions out of the paint and cause a streaky, uneven appearance. "Washing" is always due to the conditions at the time of drying. The cure is in the application of another coat of paint, applied during good drying weather.

5. *Checking and Alligatoring*

The formation of a network of small, hair-line cracks running in all directions on a paint film is called "checking".

When the area enclosed in these checks is large, it is called "alligatoring". The cause is the same in either case—that is, a soft undercoat. As paint dries, it contracts. If the undercoat is soft so that the top coat in contracting can slide, the top coat will pull itself apart in cracks. Whether the cracks are close together or far apart depends on the strength of the top film. Checking or alligatoring is always caused by a soft undercoat. A soft undercoat may be obtained through the use of too much oil in the priming coat, by painting over the prime coat before it is thoroughly hardened, or by painting over a soft paint such as asphaltum or a poor grade of paint that remains soft, or over a very resinous surface, as in painting over knots.

6. *Cracking and Scaling*

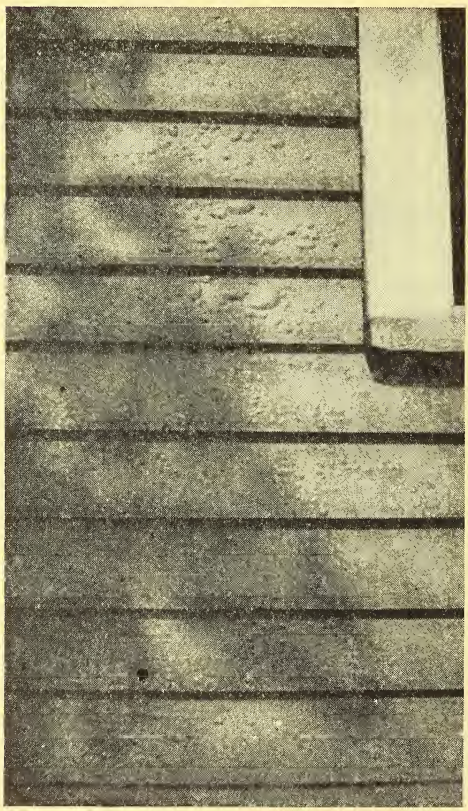
Cracking and Scaling are distinguished from checking and alligatoring in that in the latter cases the cracks usually are parallel and run either with the grain of the wood or both with and across the grain of the wood. These defects are caused by a paint film that is too hard to expand and contract with the wood underneath. Due to the fact that the wood usually swells and contracts, across the grain more than it does in the direction of the grain, cracking usually occurs parallel to the grain of the wood. Most reputable paints are sufficiently elastic to prevent crack-

CRACKING AND SCALING
Note the lower right side of the window sill. This paint was so hard that it cracked wide open. Moisture got in the cracks and the edges curled up.

ing. It is only when a painted surface has been painted several times and each succeeding paint film is allowed to dry very hard before repainting that cracking normally occurs. In other words the various paint jobs are deferred too long and the last coat of paint, even though it may be elastic in itself is not sufficiently elastic to allow the thick body of paint from the previous jobs to properly expand and contract. Unfortunately the only cure for this trouble is to remove the old paint and start fresh.

Scaling occurs when the cracks have opened sufficiently wide to permit moisture to get into the wood and under the film of the paint. This will cause the paint to leave the wood in scales.

7, *Blistering and Peeling*



BLISTERING DUE TO MOISTURE IN THE WOOD

A leak caused by faulty flashing caused the water to run behind the clapboards and blister the paint.

Blistering cannot truly be called a paint defect because only a good paint will blister. Blistering is always caused by moisture underneath the paint film. Since the paint is water-proof, the moisture cannot get through the paint and consequently lifts it off. If the paint were not suffiiciently elastic and sufficiently water-proof, this would not happen. Even assuming that the paint is water-proof, if it is not elastic it will not blister but will scale off.

Peeling usually occurs after blistering. When the paint is first blistered and loosened from the wood, it naturally dries out and the blisters become broken and the paint peels

off. When the painting has been properly done, it is usually found that the prime coat adheres to the wood and the finish coats only peel off. This is because the prime coat penetrates the wood sufficiently to secure a good anchorage and also because the priming coat is usually somewhat porous and permits the moisture to go through it.

Blistering is almost always caused by water, but it is sometimes very difficult to find the source of this water. A leak in the roof or faulty flashing, wet plaster or a leaky pipe within the building, will usually account for it. Sometimes, however, there may be a distance of as much as 30 or 40 feet between the source of the moisture and the place where it comes through the paint film and causes the blisters. It is useless to repaint until the source of the moisture has been found and stopped. Then the blisters should be broken and the walls permitted to dry out thoroughly. The spots may then be touched up and the entire surface repainted.

There is another cause of peeling which fortunately is now quite rare. This is due to the use of Yellow Ochre as a prime coat. It used to be thought that any paint was good enough for priming since it was to be subsequently covered up. The cheapest paint procurable was therefore used, which was usually made with Ochre. Such a paint is not very adherent, particularly after a period of years. Two, three or four paint jobs may be applied over such an original Ochre priming coat without causing trouble. However, after a while when the total thickness of paint becomes great and the film hard, the original Ochre priming coat will give way and the entire paint job peel or flake down to the bare wood. This can easily be detected by a yellow stain on the wood or by the yellow color on the underside of the flakes that peel off. Here, too, the only remedy is to burn off the old paint and start fresh.

In certain rare instances paint will blister soon after it is applied. This occurs in certain special types of paints, containing bodied oil and thinners, when applied in the hot sun. The paint dries quickly on the surface, skinning over and trapping some of the volatile within the film. The heat

of the sun volatilizes the spirit which distends the film, forming blisters.

8. *Copper Staining*

White paint applied on the sides of a house below copper screens, roofs, or gutters or hardware very frequently shows a discoloration that will range from a greenish gray through a yellowish brown and in some extreme cases almost to a lavender color. It is due to rain dissolving copper salts from corroded copper, brass or bronze metal. In certain localities, as for instance near the seashore or in damp places this condition is bad, whereas in other relatively dry localities the condition is comparatively rare. Some paints are more susceptible to this than others, due to the fact that copper salts formed with various pigments are of different colors. Black or brownish stains are sometimes not noticeable, particularly as the paint job becomes soiled from dust and dirt. On the other hand, a greenish stain is very objectionable. No paint can truly be said to be entirely free from this condition. The remedy is obviously to prevent the formation of the soluble copper salts. This may best be done by coating the copper surface with either boiled oil or spar varnish, or by painting it with a screen paint or some other suitable paint.

9. *Mildew*

The darkening of painted surfaces due to mildew is most often noticed in southern communities where the temperature and moisture content of the air are both high. However, it is also frequently noticed in northern communities, particularly on dark paints and more frequently those that are applied during warm weather.

Mildew is a fungus growth which thrives on various organic surfaces such as foliage, leather, and paints. It is most frequently found on paint films that dry relatively soft and adjacent to heavy foliage. The spores of mildew seem to originate on the foliage and are frequently localized on those portions of the paint which pollen or insects blow

against. White paints or quick drying paints are less susceptible, probably because they present a harder surface. However, White paint applied on the north or shady side of a house will frequently be attacked. Superficially, a mildewed paint film appears dirty, usually black or dark green, but sometimes brown, and more concentrated in certain areas. Examined under the microscope, it will be seen to consist of a fuzzy deposit, usually a central focus from which extend hair-like filaments. Repainting over a surface that has been mildewed with another coat of paint that also dries slowly or dries soft will frequently seem to aggravate the condition. Mercurial salts ground into the paint has been proposed as a preventive. However, this has not proven to be completely satisfactory. The best cure for this condition is to wash down the surface with a disinfectant such as a solution of Mercury Bichloride or a solution of Copper Sulphate. When this has dried, repaint making sure that the paint will dry promptly and hard. This can be done by choosing good drying weather, light colors made on white base, and brushing the film out thoroughly. It is sometimes advisable, especially in the case of dark colors such as Brown, Red and Black to introduce a proportion of Moore's Mixing Oil or quick drying enamel to assist the hardening of the paint. A paint containing zinc seems to be somewhat less susceptible to mildew than one without zinc.

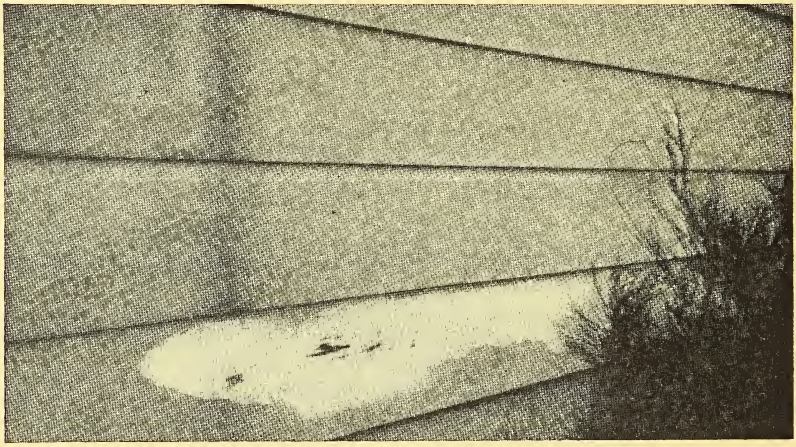
10. *Brown Staining*

Within recent years there has been a great growth in the use of redwood, or red cedar, for the siding of houses. Each of these woods contain large percentages of soluble coloring matter. In fact when exposed to the weather without a protective coating they will in turn lose practically all their color and turn a little gray or practically white. When these woods are dry they do not present any particular problem for painting. However, if there is any moisture in the wood, this moisture will dissolve the coloring matter which forces its way through the paint and runs down the siding as a brown liquid.

BROWN STAINING

Moisture behind redwood siding has caused the paint to blister and when the blisters break this brown stain, commonly known as "tobacco juice" runs down the side of the house. This brown staining is from water-soluble coloring matter that is in the wood itself. If the wood remains dry this does not occur.

The effect is most often noticeable on new construction when the painting is done prior to a thorough drying of the plaster. However, it is sometimes noticed many years after the house is built if moisture gets into the wood either by a break in the surface, faulty flashing, or a leak. Also, if there



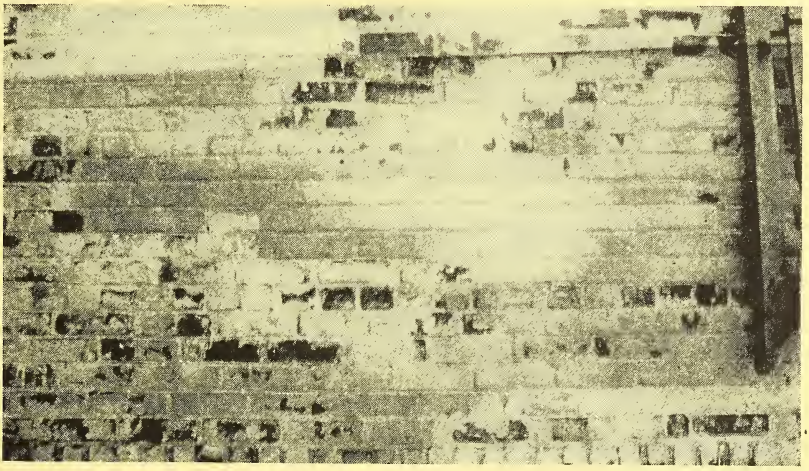
BLISTERING AND PEELING ON REDWOOD

The white patch on the bottom clapboard is the prime coat of paint. The succeeding coats of paint raised up in a blister and peeled off due to the moisture in the wood. The prime coat being porous permitted the moisture to come through it. This is usually the case. Note also the streaks of copper staining on the left from a copper window screen directly above it.

is much moisture present, blisters will be formed, but frequently this condition is manifest with such small amounts of moisture that blisters do not form.

It is good practice in painting these woods to apply a prime coat and hold off the finishing coats until the interior plaster is thoroughly dried out. The prime coat will prevent further moisture from entering the wood from rain, but will permit any moisture in the wood to be driven out through the thin priming coat of paint. If more than a month or so elapses between the application of the prime coat and the subsequent coats, great care should be taken in the preparation of the second coat of paint. A prime coat that has started to weather does not offer a good foundation over which to apply more paint.

The remedy for this condition is obviously to permit the wood to dry out thoroughly, and then repaint.



BRICKS ARE TREACHEROUS TO PAINT

Note how the paint film on some bricks has entirely disintegrated and the same paint on an adjacent brick is still holding fast. Some certain bricks contain a tremendous amount of caustic material which will saponify the paint if moisture is present.

Plastic Binding U. S. Pat. No. 1970285
Brewer-Cantelmo Co., Inc., New York